173 his name is mentioned only once in the compound name designating Rano-kao as The Black-pit-of-Haumaka (Te Poko-uri-a-Haumaka).

HOTU-MATUA

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He hakaunga mai a Hotu-matua e ono tangata i runga i *Te Oraora-miro*. He oho mai, he rarama i te kona mo noho o te ariki. He ki mai Hotu-matua: "E ui te kona riva-riva oone mo noho o te ariki." He oho mai tau nga io era i runga i *Te Oraora-miro*. He tomo a te motu Ki-nga-kope-tutu-vai-a-te-Toanga. He rere, he oho mai, he tomo ki Te Pu. He iri, he oho, he ea ki Orongo. He oho mai Orongo, he tuu ki te kona ko Ana-marikuru. He tuu, he puke i te uhi. He oti te puke i te uhi, he uru i te uhi. He oti te uru, he oho mai, he rarama.

He ui ki te rano, he ki: "Ko te Poko-uri-a-Haumaka." He oho mai, he tuu ki Te Manavai, he tuu ki Hangavaka-o-Tuapoi. He oho mai ki Oroi, ki Anavaero. He ui era ki Rungavae, ki Hanga-tetenga. He oho era a ono nga io ki Hanga-ikiri, ki Vai-moai, ki Hanga-mai-hiku, ki Atama. He ui Atama, he ki: "He niuhi tapa kai i motu Motero-hiva."

He oho hakahou ki Hanga-tuhata. He oho hakahou ki Oone-tea. He ki: "Ira i te kona mo te ariki mo noho." He ki mai tetahi nga io era: "Ina kona rakerake. Matu ki kimi, ki oho." He oho ki Ana-havea, ki Tonga-riki, ki Hanga-nui, ki Te Hakarava, ki Potu-te-rangi-te-hukingaheru, ki Ana-te-ava-nui, ki ahu Rikiriki, ki Kavakava-kioe, ki Kiriroa, ki Te Haha-o-te-kauae, ki Maunga Parehe, ki Vai-mahaki, ki Kohau-hati, ki Mahatua.

He ui mai ki te oone o Taharoa. He ki hakahou: "Ira ai te kona mo noho o te ariki." He ki: "Kona tae riva." He oho hakahou mai ki Mauku-roa, ki Ngarau-hiva, ki Vai-mangeo, ki Hatu-o-puna, ki Hanga-o-miti, ki Hanga-o-honu, ki Hanga-ko-uri, ki Punapau, ki Puna-rere-takea, ki Punga-ahoa, ki Hanga-kihikihi. He tikea hakahou te oone o Ovahe. He ki

Hotu-matua sent six men on board *The Living-wood*. They came, they surveyed the land as a home for the king. Hotu-matua had said: "Look for a beautiful country with sand for the king to live on." Those six young men came on *The Living-wood*. They landed at the island Ki-nga-kope-tutu-vai-a-te-Toanga[4]. They jumped off, they came on, they landed at Te Pu. They climbed, they came, they reached Orongo. They came on from Orongo, they arrived at the place named Ana-marikuru. They stopped, they mounded the soil for yams. [When] the yam mounds were finished, they planted the yams. [When] the planting was finished, they went on to inspect the land.

They saw the crater, they said: "It is the Black-pit-of-Haumaka." They came on, they arrived at Te Manavai, they arrived at Hangavaka-o-Tuapoi. They came on to Oroi, to Anavaero. They looked at Rungavae, at Hanga-tetenga. Those six young men came on to Hanga-ikiri, to Vai-moai, to Hanga-mai-hiku, to Atama. They looked at Atama, [and] said: "There are sharks off the sharp point of the island Motero-hiva."

They came on again to Hanga-tuhata. They came on again to Oone-tea. They observed, "There is the land for the king to live on." One of those six young men said: "No, it is a bad land. Let us search, let us go." They came to Ana-havea, to Tonga-riki, to Hanga-nui, to Te Hakarava, to Potu-te-rangi-te-hukingaheru, to Ana-te-ava-nui, to the ahu Rikiriki, to Kavakava-kioe, to Kiriroa, to Te Haha-o-te-kauae, to Mount Parehe, to Vai-mahaki, to Kohau-hati, to Mahatua.

They saw the sand of Taharoa. One said again: "Here is the land for the king to stay." They said: "The land is no good." They came on again to Mauku-roa, to Ngarau-hiva, to Vai-mangeo, to Hatu-o-puna, to Hanga-o-miti, to Hanga-o-honu, to Hanga-ko-uri, to Punapau, to Puna-rere-takea, to Punga-ahoa, to Hanga-kihikihi. They saw again the sand of

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[4] Literally For-the-young-men-to-come-to-the-water-of-Toanga. The meaning is not clear. Tepano said that this name designated the three islands: Motu-kaokao, Motu-iti, and Motu-nui.

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"I te kona mo te ariki." He ki hakahou mai tau tetahi nga io era: "Ina." He ui hakahou, he vari, he oho, he tikea Anakena, he ki: "Inei te ariki ana noho kona rivariva."

He tikea te honu i runga i te oone, he moe roa. He oho mai tau nga io era a ono, he tuu ki tau honu era, he aaru, he pua mai te honu hai kapeu, he mate etahi. He tupatupa, he tere atu te honu, he tupatupa mai i tau honu tangata.

He oo ki roto ki te ana, ki Ihu-arero, te ingoa o te ana. He hakamoe i roto i te ana. He noho e rima, he tiaki katahi raa, karua raa, katoru raa.

He ngongorovaa tetahi nga io, he ki: "Pehe korua ki oho ro tatou ka hakarere atu te mee na?" He tou mai i te pipihereko; he hakatuutuu i te haha o te ana. He ki te pipi-hereko, a ririma pipi-hereko: "Ana ui mai te kope era, ka rere te korua reo a ririma korua. Ana ui hakahou, mai ai te korua reo ka ki rua no." He hakarere, he ea mai, he oho roa avai tau nga io era. He tuu ki Rapanga-rei, a Ira, a Raparenga, a Kuukuu, a Ringiringi, a Tavatava-ahu-atava. He oho, he tuu ki Mataveri. He piri hakahou mai etahi kope pirivaenga no mai. He rite hakahou e ono.

He iri, he tuu ki tau uhi era. He ku roroa hakahou e te mauku, ku riku ana, ku tupu hakahou ana te mauku. He ki hakahou tau nga io era: "Kainga kino, kahukahu o hera (he ra)."

He oho, he tuu ki Orongo, he ui ko te vaka o Hotu-matua. Erua vaka, o Tuu-ko-ihu te rua. He ui mai a Hotu-matua: "Pehea uta te kainga ena?" He rangi atu tau nga io era: "Kainga kino, kahukahu o he ra, mai te unu, mai te unu, mai te vere, mai te vere." He rangi hakahou mai Hotu-matua: "Kainga kino hoki; tai papaku, ka rivariva; tai ua ka okooko." He ki tetahi nga io era: "Mo he ra koe i rangi ai kia Hotu-matua oira ka rangi ro mai Hotu-matua i te vananga rakerake mo tatou."

He oho te vaka o Hotu-matua a te rara mataou, he oho hoki te vaka o Tuu-ko-ihu te rara maui. "He oho mai te vaka ou,

Ovahe. They said: "Here is the country for the king." One of the young men said again: "No." They looked again, they turned the point [of Kouo], they came, they saw Anakena, they said: "Here the king will live in a fine place."

They saw a turtle on the sand, it was asleep. Those six young men came on, they arrived at the turtle, they seized it, the turtle struck with its flipper, one was wounded. They carried, the turtle escaped, they carried a man instead of a turtle.

They entered a cave, Ihu-arero is the name of the cave. They laid down [the wounded man] in the cave. The five stayed, they kept watch one day, two days, three days.

One of the young men became bored, he said: "How would you that we go on and leave this person?" They made cairns; they set them up at the mouth of the cave. They said to the cairns, to the five cairns: "If the young man asks you questions, tell [him] lies you five. If he asks you questions again, tell [him] only lies." They left him, they came out, they went away these young men. They arrived at Rapanga-rei, Ira, Raparenga, Kuukuu, Ringiringi, Tavatava-ahu-atava. They went on, they arrived at Mataveri. They met a young man in the middle of their way. Again they were six.

They ascended and arrived at the yams. The grass was high again, it was full of weeds, the grass had grown again. Those young men again said: "Bad land, covered with weeds there [?]."

They left, they arrived at Orongo, they saw the canoe of Hotu-matua. There were two canoes, the second one was that of Tuu-ko-ihu. Hotu-matua asked: "How is the interior of that land?" Those young men answered: "The land is bad, there are too many weeds [?], if it is cleaned it would be cleaned, if it is weeded, it would be weeded." Hotu-matua shouted again: "It is a bad land; when the tide is low, it is good; when the tide is high, it is covered." One of the young men said: "Why did you shout that bad news to Hotu-matua, because of that Hotu-matua will plan something bad for us."

The canoe of Hotu-matua went to the left, the canoe of Tuu-ko-ihu went to the right. "Your canoe comes, o Hotu-matua."

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Hotu-matua e." He tuu mai ki Vaimahaki o haho, he ui mai ki te vaka o Tuu-ko-ihu ka tu ki Veronga-te-toremo tupuaki ana mo tomo ki Anakena. He ki mai te reo o Hotu-matua mai runga mai toona vaka ki te vaka o Tuu-ko-ihu: "Ka hakamau te konekone, ka hakamau te konekone." He oho mai tau vaka era o Hotu-matua, he tomo rae ki Hiramoko. E tomo ana, he poreko ro ana te poki ko Tuu-ma-heke. He oho rua mai te vaka o Tuu-ko-ihu, he tomo rua a Hanga-o-hio. He poreko ko Ava-reipua, tamahahine.

He oho atu te rongo a Hotu-matua ki a Tuu-ko-ihu mo nanangi o te pito mo hakahiti i te ata[8] o te ariki o Tuu-maheke. He oho mai a Tuu-ko-ihu. He hakahiti, he oho mai i te ata o te ariki he tuu ki runga ki te ariki ki a Tuu-maheke. He hahau i te pito. He oho mai te tangata, he nanangi i te pito. He hoki Tuu-ko-ihu, he hahau i te pito o te ariki tama-hahine ko Ava-reipua. He nanangi, he oti. He tomo te tangata, he rotu, he noho. He tomo rua te tangata o Hotu-matua, he noho i Hira-moko.

He oho mai irunga i te vaka te tangata, te moa, te kuri,[9] te kekeipu, te paihenga, te huri maika, te mahute, te hauhau, te ti, te toro-miro, te marikuru, te makoi, te naunau, te ipu, te uhi, maika pukapuka, maika korotea, maika hihi, maika onahoa, maika pahu. Ka rau, ka rau te tangata, te mahingo, ku oho ro mai ai ki te kainga i runga i te vaka.

[Hotu-matua] arrived outside of the headland of Vai-mahaki, he saw the canoe of Tuu-ko-ihu arriving at Veronga-te-toremo about to land at Anakena. The voice of Hotu-matua cried from his canoe to the boat of Tuu-ko-ihu: "Stay your paddles, stay your paddles." The canoe of Hotu-matua came on [and] landed first at Hiramoko. As it was landing, there was born the child Tuu-ma-heke. The boat of Tuu-ko-ihu also came on, [and] landed also at Hanga-o-hio. There was born Ava-reipua, a girl.

The messenger of Hotu-matua went to Tuu-ko-ihu to have him cut the navel cord and produce a charm for the prince, Tuu-ma-heke. Tuu-ko-ihu came. He conducted the ritual and the halo of royalty surmounted the prince, Tuu-ma-heke. He tied the navel cord. The man came, he bit off the cord. Tuu-ko-ihu returned, he tied the navel cord of the chiefess, Ava-reipua. He bit it, he finished. The people landed, they gathered, they stayed. The people of Hotu-matua also landed, [and] stayed at Hira-moko.

There came on the canoe the man, the fowl, the cat, the turtle, the dog, the banana plant, the paper mulberry, the hibiscus, the ti, the *toro-miro*, the *makoi*, the sandalwood, the gourd, the yam, *pukapuka* banana, *korotea* banana, *hihi* banana, *onahoa* banana, *pahu* banana. Hundreds and hundreds were the people, the *mahingo* [?] who came to the land on the canoe.

173 The foregoing legend of Hotu-matua is fairly complete. In order to reconstruct the story as it was passed on from one generation to the next, it is necessary to make a minute comparison of the various versions, stressing the parallels as well as the divergencies. All important versions agree upon the discovery of the island by a party of six explorers, but they give different reasons for the migration from Marae-renga.

Thomson's version (215, p. 528) is the only one which alludes to the duration of the voyage between Marae-renga and Easter Island; according to that, the immigrants were two months at sea. All three versions state that the islets at the southwestern point of the main island were first sighted by the explorers; and their first act on arrival at the main island was to plant

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[8] The meaning of this sentence is no longer understood by Easter Islanders. They interpret it simply as "to practice sorcery." *Hakahiti* may mean "to recite, to rise," cognate with the Maori expression *whakawhiti* (to revive). *Ata* means "image, reflection, red cloud," and may be interpreted here as "halo," which is made to surround the head of the new-born chief. My informant suggested that the expression be translated "to make the red cloud rise in the sky."

[9] In the Easter Island dialect, *kuri* has come to mean cat and a dog is *paihenga*.

island. On the other hand, pigs, cattle, horses, and sheep were admittedly 173
of very recent introduction.

Many other things were probably assigned to the first king, among them 173
the origin of the signs on the tablets. Thomson's tradition (215, p. 514) 212
asserts that "Hotu-matua, the first king possessed the knowledge of this written language, and brought with him to the island sixty-seven tablets containing allegories, traditions, genealogical tablets, and proverbs relating to the land from which he had migrated." Routledge (194, p. 279) attributes the knowledge of reading and writing to Hineriru who "wrote rongo-rongo on paper he brought with him." Hotu-matua and Tuu-ko-ihu were, in a sense, culture heroes, and there must have been a general tendency to make them the originators of many inventions and sacred institutions.

Immediately after landing the people started to till the soil, planting the 173
cuttings and tubers brought from Marae-renga. During the first three months, while they waited for the crops to be harvested, "they subsisted entirely upon fish, turtle, and the nuts of a creeping-plant found growing along the ground, which was named moki-oone" (215, p. 527).

THE FIGHT WITH OROI

The next episode in Hotu-matua's legend has been recorded in almost identical terms by three main sources. It may be called the "fight with Oroi and the killing of Oroi." Oroi was Hotu-matua's most bitter enemy: Thomson (215, p. 528) makes him the unsuccessful rival of Hotu-matua's brother (Machaa), and Routledge (194, p. 279) says that he was the killer of Hotu-matua's children in Marae-renga.

Ko Oroi he piko mai i runga i te vaka o Tuu-ko-ihu, i oho mai ai mai hiva mai Marae-renga. He piko mai Oroi i raro i te vaka o Tuu-ko-ihu. He oho mai tau vaka era, he tomo ki uta ki Hanga-o-hio. He oho mai te tangata, he marere. He oho ki uta i te po, i piko mai nei Oroi. He tomo rua ki uta, he noho i uta nei. Ku tomo takoa ana te vaka o Hotu-matua. He tomo ana, he poreko ana ko Tuu-ma-heke te poki, i poreko a Hotu-matua i te kainga nei ko te Pito-o-te-henua. He poreko rua hoki te poki a Tuu-ko-ihu, ariki tamahahine ko Ava-reipua te ariki a Tuu-ko-ihu, o toona vaka. He noho te tangata. He oho atu Tuu-ko-ihu, he haka-hiti i te ata o te ariki o Tuu-ma-heke. He oho a Tuu-ko-ihu ki te pito nanangi o te ariki o Tuu-ma-heke. He oti te nanangi e Tuu-ko-ihu, he hoki, he nanangi i te pito o taana ariki tamahahine ko Ava-reipua.

Oroi concealed himself in the boat of 173
Tuu-ko-ihu,* when he came from abroad 539
from Marae-renga. Oroi was hidden in the interior of the boat of Tuu-ko-ihu. This boat arrived, it landed at Hanga-o-hio. The people came [ashore], they scattered. Oroi went ashore at night, hiding. He also landed on the shore, he stayed ashore. The canoe of Hotu-matua had landed also. When he landed, the child Tuu-ma-heke was born to Hotu-matua in the land [called] the Navel-of-the-land. A child was also born to Tuu-ko-ihu, the chiefess Ava-reipua of the chief Tuu-ko-ihu, on his canoe. The people settled down. Tuu-ko-ihu went, he made magic for the chief Tuu-ma-heke. [844]
Tuu-ko-ihu came to bite the navel cord of the chief Tuu-ma-heke. Tuu-ko-ihu finished the cutting, he returned, he bit the navel cord of his chiefess Ava-reipua.

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* According to Thomson, the boat of Hotu-matua.

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He oti te nanangi, he rotu. He hue te tangata a Hotu-matua, te tangata a Tuu-ko-ihu. Ai ka noho a Oroi, kai tikea.

He porekoreko hakahou te poki o Hotu-matua, he nunui. He turu te nga poki a Hotu-matua, he hohopu i te kona ko Roto-kahi ira te kona hohopu o tau nga poki era a Hotu-matua. He tomo ki uta, he momoe te nga poki. He vai i te tuaivi ki te ra, he haka mahana i te tuaivi ki te raa. He noho era i te ra ananake. Ka ui no mai a Oroi. He tuu ki tetahi ra, he oho mai a Oroi, he piko atu i uta. He hohopu no ana tau nga poki era a Hotu-matua e ono. He totomo ki uta mai te hopu-hanga. He vai i te tuaivi ki te raa. He hauru tau nga poki era, ku ngaroa ana te mahana. Ku rerehu ana, i te vai kava oira i hauru ai.

He oho atu Oroi, e too mai i te vaero ura, he haka uru i roto ki te kauha. He kume mai i te kokoma ki haho o te nga poki. A ono nga poki he mamate. He po aika ui no mai Hotu-matua ki te maea o Roto-kani-pahenga poki oonga era. He oho mai Hotu-matua. He ui ika tuu atu nei. Ku mamate ana tau nga poki era i haho te kokoma. Ananake nga poki i haho te kokoma. He ui Hotu-matua a Oroi tau anga era kokoma kumekume era ki haho. Kai maa Hotu-matua ia Oroi. He manau era Hotu-matua i hiva ana i Marae-renga a Oroi, ika ui atu Hotu-matua ko tau anga era kumekume kokoma era a Oroi i hiva i Marae-renga. He ki Hotu-matua hokotahi no, e ki era: "Tute nui no mai te taua ia koe, e Oroi e, mai hiva, mai te kainga." He tangi mo taana nga poki, ku mamate ana.

He tere mai Oroi, he noho, he piko i Hanga-o-honu. He tuu ki toona tau; he oho mai era te ariki ko Hotu-matua, he rarama era. E ui era i te tangata i te hare koro, i te paina, i te hare hakama rongorongo, i te hare hakama tau, i te hare hakama kohau o te tangata mate, i te hare hakama o te ranga, ki te hare kohau kiri tuku ki te atua kia Rarai-a-hova.

When the cutting was finished, there was a gathering. The people of Hotu-matua joined those of Tuu-ko-ihu. Oroi stayed, he was not seen.

Again children were born to Hotu-matua, they grew up. The children of Hotu-matua went down [to the shore], they bathed at a place called Roto-kahi, that was the bathing place of those children of Hotu-matua. They went ashore, they lay down the children. They turned their backs to the sun, to warm their backs in the sun. They used to stay there every day. Oroi was watching them. One day, Oroi came, he concealed himself near the beach. Bathing were those children of Hotu-matua, six in number. They came back to shore after the bathing. They presented their backs to the sun. They fell asleep [when] they felt the warmth. They were drowsy, [and] because of the salt water, they fell asleep.

Oroi came, holding the tail of a crayfish which he introduced into the anus. He pulled out the intestines of the children. All six children died. At evening Hotu-matua was looking at the rocks of Roto-kahi-pahenga, [believing] they were his sons emerging from the water. Hotu-matua came, he saw the bodies there. The children were dead with their intestines outside, all the children had the intestines outside. Hotu-matua recognized the work of Oroi in this pulling out of the intestines. Hotu-matua did not know that Oroi [was here]. Hotu-matua thought Oroi was far away in Marae-renga, but he had seen Oroi pulling out intestines in a distant land in Marae-renga. Hotu-matua said to himself, he said: "You are going on with our fight, O Oroi, from abroad to here." He cried for his children who were dead.

Oroi ran away and stayed concealed in Hanga-o-honu. One year passed; the king, Hotu-matua, went on an inspection tour. He saw the people in the *koro* houses, at the *paina* feasts, at the houses where they taught the *rongorongo*, at the houses where they studied the calculation signs, at the houses with the sticks [records] of the dead people, at the houses where they studied the tablet for making prisoners, at the houses for prayers dedicated to the god, Rarai-a-hova.

He ui mai era te mata o Oroi ki te ariki kia Hotu-matua ka vari ro ahaha are o te henua. He ui era Hotu-matua raua ko Tuu-ko-ihu. He hiri Oroi i te taura kumi mo te ika ko te ariki. He tuu ki tona ra, he too a Oroi, he oho i te pu o te taura hiri era, he haka pu i vaenga o te ara, he pua hai hatuoi mauku. He pu mai a Hotu-matua, he ui Oroi kia Hotu-matua. He ki Oroi i roto ia ia ana: "He mate koe ia au." He oho mai Hotu-matua. He tike ra e Hotu-matua tau me puapua era hai hatuoi mauku. Ku maa ana te arikí a Hotu-matua, he oho koro-iti mai. He rei i te tapa o te taura a Oroi, i rei era. He ka riti e Oroi i te taura, ina kai hiohio te vae o Hotu-matua. He ki hoko-tahino te ariki a Hotu-matua: "He mate a koe ia au i tona raa." He oho Hotu-matua, he tu ki Ruahaua, ki Orohie. He ui ana i te tangata ki Hanga-te-tenga, he hoki mai. Ku haka pu ana Oroi i te taura mai roto mai toona hare ana, i haka pu, i oho ro mai ai te roaroa o te taura. He haka pu i te ara mo te ariki ko Hotu-matua. He pu hakahou mai o Hotu-matua. He tuu ki runga ki tau taura era a Oroi. He ui Hotu-matua i tau taura era. He oho te vae o Hotu-matua, he eke, he rei. He haro Oroi, he hinga, he haka hinga Hotu-matua. He tahuti mai Oroi, he ea atu a Hotu-matua. He too mai ia Oroi, he tingai. He mate Oroi, he ariki Oroi o hiva o Marae-renga.

Oroi saw the king, Hotu-matua, going to the four parts of the land. He saw that Hotu-matua was with Tuu-ko-ihu. Oroi twisted a long rope to capture the person of the king. One day Oroi took with him his rope in which he had made a noose, he put the noose in the middle of a path, covered it with soil and grass. Hotu-matua came along, Oroi saw Hotu-matu. Oroi said within himself: "You will be killed by me." Hotu-matua came. Hotu-matua saw the thing covered with soil and grass. Hotu-matua knew what it was and walked very slowly. He stepped beside the rope of Oroi, he stepped there. Oroi pulled the rope with force, but the foot of Hotu-matua was not taken in it. The king, Hotu-matua said to himself: "You will be killed by me some day." Hotu-matua went on, he arrived at Ruahaua, at Orohie. He visited the people at Hanga-te-tenga, [and] he came back. Meanwhile, Oroi had made a noose in his rope in the interior of his house, he made the noose, the rope extended a long way. The noose was in the path of the king, Hotu-matua. Hotu-matua came by again. He arrived where Oroi's rope was. Hotu-matua noticed the rope there. Hotu-matua's foot moved, he lifted it, and stepped on the rope. Oroi pulled, he fell, Hotu-matua let himself fall. Oroi ran up, Hotu-matua got up. He seized Oroi [and] killed him. Thus died Oroi, a king from abroad from Marae-renga.

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Thomson does not mention the episode of the slaughtering of the six boys which was connected with some rocks lying not far from Anakena. In Routledge's account, the boys lay in the sun after taking a bath, and Oroi killed them by pulling out their intestines with a crayfish tail. The children were discovered on the rocks only at low tide when their heads emerged from the water. This interpretation throws some light on my text which is rather vague on this particular point. The native version given above refers only to the massacre of Hotu-matua's six boys, whereas Thomson and Routledge state that Oroi "murdered every unprotected person who came his way." 173

In the story of Hotu-matua as told by Thomson (215, p. 531), Oroi is "captured in a net thrown by Hotu-matua and pounded to death." This detail probably arises from a misinterpretation, since both Routledge and I heard only about the noose. Our versions agree except that in her account, instead of being helped by Tuu-ko-ihu, Hotu-matua is assisted by his daughter and son-in-law. A new element in the legend is added by Routledge (194, p. 279):

There is no suggestion of foreign influence at the end of the legend, as given by Routledge (194, p. 280): 173

> And when he had said this he left his house, and went along to the cliff where the edge of the crater is narrowest, and stood on it by two stones, and he looked over the islet of Motu-nui towards Marae-renga, and called to four aku-aku in his old home across the sea, "Kuihi, Kuaha, Tongau, Opapako, make the cock crow for me," and the cock crew in Marae-renga, and he heard it across the sea; that was his death signal, so he said to his sons, "Take me away." So they took him back to his house, and he died. Thus Hotu-matua came to his end and was buried at Akahanga.

THE WAR BETWEEN THE LONG-EARS AND THE SHORT-EARS

He ki te Hanau-eepe ki te Hanau-momoko: "Ka oho mai korua ki amo tatou i te maea ki kaho ki te tai." He hakahoki te Hanau-momoko ki te Hanau-eepe: "Ina eko amo te maea mai runga mai te henua nei, hakarere no mo te kai, mo te rau, mo te maika, mo te toa, mo hakamamae ana tupu." He haka rere, ina kai amo. He haka rere ro avai. He noho. He manau te Hanau-eepe mo te Hanau-momoko o te tae hauu i te anga i te ahu He Hanau-eepe ana te anga tahi i te ahu oira i riri ai roto te manava mo te Hanau-momoko.

I Poike te nohongo o te Hanau-eepe. He keri i te rua ava kumi mai Potu-te-rangi te potu ki Mahatua, o te rua potu. He oti te keri i tau rua era, he too mai i te hukahuka, he hoa ki raro ki te rua, ka tomoro ki te rua (ararua) potu o te hukahuka.

Etahi vie Hanau-momoko oona te hare o Potu-te-rangi. Kai maa te Hanau-momoko mo ai te rua era i keri era i hoa era te hukahuka ki raro. O tau vie era Hanau-momoko era noho era o Potu-te-rangi o taana kenu Hanau-eepe i vaananga: "Te umu nei i keri nei mo korua mo te Hanau-momoko." He maa tau vie era. He noho, he po, he turu mai tau vie era Hanau-momoko era, he ki ki te tangata Hanau-momoko: "Ka ui korua ki tooku hare era, aira te korua ara ana iri atu korua. 'Anira i te po, anira ka tutu te umu e te Hanau-eepe ko korua te ika. Anira ka iri atu, ka hao, ka ki te tangata, ka iri tahi atu, ka hao, ka vari ro te maunga a Poike. Ai ka patu ro mai, ka umu ro atu ki raro ki te rua, ka hakahoki ro atu te umu era, ka tutu era e te Hanau-eepe mo korua."

The Long-ears said to the Short-ears: "Come, let us carry stones to the seashore." The Short-ears answered the Long-ears: "We do not want to carry away the stones on the ground, leave them for our food, for the [sweet potato] leaves, for the bananas trees, for the sugar cane, to make them suffer and grow." They left, they did not carry. They did not carry them away, they left them. They stayed. The Long-ears resented that the Short-ears did not help them in building the ahu. They worked alone, because of that they were angry within at the Short-ears. 173 539

The Long-ears lived in Poike. They dug a long pit from Potu-te-rangi to Mahatua. When they finished digging that pit, they brought firewood, threw it down into the ditch, strewing the pit from one end to the other.

A woman of the Short-ears had her house in Potu-te-rangi. The Short-ears did not know for whom the Long-ears were digging the pit and putting wood in it. That woman of the Short-ears who lived in Potu-te-rangi had a husband of the Long-ears who told her: "This pit that is being dug is for you, for the Short-ears." Now that woman knew. She waited, at night, that woman of the Short-ears came and said to the people of the Short-ears: "Look at my house, it is there you shall follow your path. Next day the Long-ears will light the oven for your corpses. When you get there, form yourselves into a line and tell everybody to join, to form a line, encircle the mountain of Poike. Commence killing, throw them into the pit, change the oven to your advantage, cook the Long-ears for yourselves."

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He po, he hoki te vie ki toona hare. He ki: "He horau atu korua." He iri te vie, he noho. He too mai i te kete, he raranga ai ka ui no mai te mata o te vie ki te tangata. He iri atu te tangata i te ahiahi mo kirokiro. He paka tahi atu te Hanau-momoko, he noho te tangata rae i te hare o tau vie raranga kete era. He hao te tangata, ko piko ko ia, he hao, he oho ki tua. He vari mai ki Kikiriroa, ki Maunga Teatea, te Hanau-momoko. E hao era, e oho mai era, he topa mai te tangata potu ki Mahatua. He noho, he moe, he pipiko. He tehe mai te ata popohanga, he ea mai te Hanau-momoko, he tute mai i te Hanau-eepe ki raro ki tau umu keri era e raua.

Ana he tutu te, he pukoukou mai roto mai te hare, he tetere. He oho mai ananake te vie, te poki o te Hanau-eepe, e oho mai era, e tetere mai era, he tuu ki tupuaki ki te umu. He maroa te tangata, te vie, te poki tuu rae ki runga ki te umu. Ai te taua o te Hanau-momoko e oho no mai era koro iti. Ahe ana tetere te Hanau-eepe i te ura o te ahi, ina he ara mo tetere? He tata mai te tangata te taua. He rerere roa vai ki raro ki te umu, ai te ura, e rere era o te umu, he rererere roa vai te Hanau-eepe. He mamate te tangata, te vie, te poki ina i toe.

Erua no Hanau-eepe tangata i rere mai e runga ana a te tangata mamate, era i rere mai ai ararua nga ngata, he tetere mai. He tute takoa mai te Hanau-momoko he tuu ki Anakena o uta. He momoko ki roto ki te Ana-vai. He too mai te Hanau-momoko i te akave, he verovero ki tau nga Hanau-eepe era. He mee mai mai roto mai tau ana era e vero atu era hai akave, he mee mai mai roto "Ororoin." He onga a te rua haha, he mee "Ororoin". He oti, he mate etahi. He ki tetahi: "Tangata honui ha hakarere mahaki hokotahi no. Mo aha a i tingai ai? E hakarere."

He hoki te taua, he ui i tau umu era a tikea te tangata e ora no a he ui' ina. He too mai, he tanu atu. He oti, he hoki mai te Hanau-momoko. He noho, he noho tau Hanau-eepe era etahi. He piri ki te tangata, he noho i Hanga-o-honu. He

At night, the woman turned back to her house. She said: "Now you hurry up." The woman went up [to her house] and stayed. She took a basket, she was plaiting with her eyes on the men. The men got up at sunset, when it was already dark. All the Short-ears gathered, the first stayed at the house of the woman who was plaiting the basket. The men formed, concealed themselves, they formed a line, they went to the back. The Short-ears went around Kikiriroa and Mount Teatea. They drew up in order, they came, marched down to the point of Mahatua. They stayed, they slept, they concealed themselves. When dawn appeared, the Short-ears arose, they chased the Long-ears into the ditch that they had dug themselves.

When they were chased, they dashed out of their houses, they ran away. All the wives, the children of the Long-ears went, they ran away, they arrived near the earth oven. The men, the women and the children stopped when the first arrived above the earth oven. The war party of the Short-ears came very slowly. Where could the Long-ears escape from the flames of the fire, there was no way to fly? The men of the war party came close. The Long-ears were jumping into the earth oven, in the flames they jumped into the earth oven, the Long-ears went on jumping. Men, women, and children died, none was left.

Two of the Long-ear people jumped over the dead bodies, these two men jumped and fled. The Short-ears chased. They arrived at Anakena, on the land side. They hid in Ana-vai (Cave-of-water). The Short-ears took a stick and they thrust at those Long-ears with it. When they were struck in the cave with that stick, they cried from within, "Ororoin." They showed their faces at one of the entrances and cried "Ororoin." It was finished, one of the two died. One man said, "Important men, let us spare this man, now alone. Why kill him? Leave him."

The war party returned, they looked at the earth oven to see whether there were some still living, but there was none. They took them, they covered them with earth. When they finished, the Short-ears went back. He stayed, that one Long-ear remoe ki te vie tau Hanau-eepe era. Noho era i roto i te ana, ka ki ro era, "Ka hakarere mahaki etahi."

Korohua aku i ui, ko Arone Arapu, te tangata i ui e au. E rua poki e ora mai nei he toto o te Hanau-eepe; etahi i Hanga-roa, etahi i te i te hare o te repera; te poki o te toto o te Hanau-eepe.

mained. He joined the other people and settled at Hanga-o-honu. This Long-ear married a woman. He was the man of the cave about whom they said, "Let us spare this one only." 173 539

I saw an old man, Arone Arapu, the man I saw. There are now two men living who are of the blood of the Long-ears; one is in Hanga-roa and one in the leper settlement; children of the blood of the Long-ears.

The legend, as told here, does not give the origin of the Long-ears, but in a version of the story of Hotu-matua, my informant mentioned the Long-ears and the Short-ears as part of Hotu-matua's crew. Kilimutu, an old man living at the time of Routledge's visit, told her (194, p. 281) that "Hotu-matua and those in his boat were the Short-ears and Hinelilu and the crew of the second boat the Long-ears." When Routledge asked him "how it was that the two came together, he merely replied that it was in the same way as we ourselves had various nationalities on the yacht." Three other old men explained to Routledge (194, p. 281) that "The Long Ears came into existence on the island through the 'mana' of the third ariki." 173

Thomson (215, pp. 528-529) and Vives Solar (221) refer to Long-ears and Short-ears as different races between which the island was equally divided. The Long-ears had the eastern part of the island and were concentrated in the headland of Poike and in Hanga-nui. The numerous house foundations scattered throughout that region testify to former occupation. Vives Solar (221, p. 117), whose information is not always reliable, says that the boundaries between the region of the Long-ears and that of the Short-ears followed a line which began at Ahu-te-pito-paukura and divided the Rano-aroi, ending at Vaihu. The Short-ears had the whole western part of the island and lived at Hanga-roa, Mataveri, Vinapu, and Vaihu. Vives Solar (221, p. 117) attributes to the Long-ears the carving of the statues and the building of the ahus. Their houses were of stone (*hare paenga*), while those of the Short-ears were made of light frame and straw (*hare puhipuhi*). While the Short-ears were busy tilling the soil and planting food, the Long-ears constructed impressive monuments. The Short-ears used caves and natural holes for graves. Vives Solar's comparison between Short-ears and Long-ears seems to be based more on personal inferences or misinterpretations than on native evidence.

The fight between Long-ears and Short-ears was not chronologically connected with any period by my informant. Kilimuti, Routledge's authority, stated that the destruction of the Long-ears took place in the time of Hotu-matua's children. Thomson places their extinction at approximately the same time.

173 174 My conclusion is that this tale presents no definite evidence of the existence of two different races on the island. It has been inspired partially by the native desire to explain local geographical characteristics; very likely the fight between Long-ears and Short-ears is a fairly recent theme.

THE WAR BETWEEN TUU AND HOTU-ITI

173 References to intertribal wars are frequent in Easter Island folklore. They reflect real conflicts between tribes (*mata*) whose quarrels and feuds ended only after the advent of the missionaries.

The legend of Kainga and Poie may have a historical background. No doubt it preserves the memory of a general war between the eastern and western districts, which was fought with great tenacity and cruelty. The natives, of course, consider all episodes of this tradition as true, and Kariera, the informant of Routledge (194, p. 289), referred these events to the time of King Nga-ara's grandfather, the eighteenth century. However, they might have occurred in the settlement period if Tuu-ko-ihu, the expert who built Poie's canoe, is the same Tuu-ko-ihu who came with Hotu-matua. There is no clue to chronology in the legend.

I

173 539 Erua kope o Makita, o Rokeaua, he oho, he tu ki Hotu-iti, he tu ki te hare o Kainga i Hanga-nui. He uru ki roto ki te hare ararua kope, he hakaaroha ki a Kainga. He hakaaroha mai Kainga ki a Makita, ki a Rokeaua. He rangi Kainga: "Ka uru ki roto ki te hare." He uru Makita, Rokeaua, he noho. He momoe ararua nga io, he hauru. He ka Kainga i te umu, he tute mai i te moa, he tingai, he unu i te huhuru, he rara, he hakate i te kokoma, he tata i te kokoma, he hatui ki runga ki te maea. He oho te maanga hangai a Kainga, he mau i te kokoma ma Makita, ma Rokeaua. He tuu ki roto ki te hare tau maanga hangai era. He vaai i te kokoma hatui ki a Rokeaua. He ui mai Rokeaua: "He aha te mee na?" He hakahoki te maanga hangai a Kainga, "He kokoma moa." He ki mai Rokeaua, etahi tangata e hauru ro(a) ana ko Makita. He ki Rokeaua: "Kaihanga maua mee, tae kai kokoma moa maua, mee kai kokoma tangata no maua."

He to hakahou tau maanga hangai era a Kainga i tau hai kokoma moa era. He hoki, he ki ki a Kainga: "Pe nei e ki mai era mee tae kai kokoma moa raua. Mee kai kokoma tangata no te e ki mai era

Two young men, Makita and Rokeaua, went to Hotu-iti and arrived at the house of Kainga in Hanga-nui. Both young men entered the house and saluted Kainga. Kainga welcomed Makita and Rokeaua. Kainga said: "Come into the house." Makita and Rokeaua went in and stayed. The two young men lay down and slept. Kainga lighted the oven, he took a fowl, killed it, plucked the feathers, singed the down, cleaned the entrails, washed the entrails and roasted them upon the stones. An orphan adopted by Kainga took the entrails for Makita and Rokeaua. The adopted orphan entered the house. He gave the roasted entrails to Rokeaua. Rokeaua asked: "What is that?" The adopted orphan of Kainga answered: "The chicken's entrails." Rokeaua spoke while the other man, Makita, was sleeping. Rokeaua said: "We do not want it, we do not eat chicken entrails, we only eat human entrails."

The adopted orphan of Kainga returned with that chicken's entrails. Returned he said to Kainga, "This is what those said, they do not eat chicken entrails. The thing to eat is human entrails, is

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ki a au." He ki Kainga: "E ku mao a, ka iri, mahaki ka rangi, ka iri mai." He iri tau maanga hangai era. He ea ki runga he rangi: "E maanga rakerake a Kainga, e ka iri koe, ka oho mai." He iri mai, he piri, he ki maanga rakerake a Kainga: "Ka po tahi raa i rangi hakariva ro mai." He tangi: "Ka moe mai te kainga tutae teatea i te mahore, aue te kainga e, ka moe mai raro te kainga tutae teatea i te mahore." Ko tangi ko ia. He tuturu, he tuu ki mua ki te hare ki a Kainga. He oho mai Kainga, he ki: "Ka moe koe ki raro." He moe Kainga poki. He too mai Kainga matua, he tingai ia Kainga poki. He mate, he too, he oho, he rara, he maitaki, he hakatee i te kokoma he hatui i te kokoma.

He mau e tau maanga hangai era e Kainga, he vaai i te kokoma tangata. He ui Rokeaua. He hakaara Rokeaua ia Makita: "Ka ara koe ki te taua kokoma kai." He ara Makita: "He aha mee ena?" He ki Rokeaua: "He kokoma tangata." He ea, he ea Makita, he ihi i te hare atu. He iri, he tere mai, he mataku ku mate a te poki a Kainga. He ea takoa mai Rokeaua, e tere takoa mai. He tikea e Kainga e te hoa poki he rangi: "He hoa korua i te umu hiva ia Pepe, te vaivai parangia Rano-aroi." He too Kainga i taana poki, he hata i runga i te rango, e noho, he rangi ki toona tangata: "K(a) oho mai korua ki iri tatou ki te vaivai parangia, too mai ki te tino mo te vaka too mai." He ki te tangata kia Kainga: "Matu, ki iri." He iri mai ananake ko te tangata, he tuu ki Rano-aroi, he too i te vaivai parangia. He too i te tino mo te vaka. He amoamo. He hoki ananake ki mua ki te hare, he tuku i te vaka i kumi te vaka, e tarai i te tino, he hakamoe te tino, he hahau te miro o te vaka. He tuku, he pae i kumi te vaka. He popo te tangata.

He oho mai Rokeaua ararua ko Makita e opo. He tetere te tangata, te vie, te poki ki haho ki te motu. Ku maa a te tangata o Tuu i te vaka kumi o Kainga. Ko tetere a Anakena, a Kura, a Hangoteo, a Vai-mata, a Maitaki-te-moa, a Ohau, a Ahu-te-peu, a Motu-tautara, Ahu-

what they said to me." Kainga said, "It is good, go up and call [them] to come here." The adopted orphan went up. When he reached the top, he called: "Hey, you, the bad orphan of Kainga, come here." He came and when they met, the bad orphan of Kainga said: "It is the first time you called me to do some good." He began to cry: "Here is spread the land of the white excrements of the *mahore* fish. Alas, the land, alas, here below spreads the land of the white excrements of the *mahore*." He cried. He went down and arrived at the front of Kainga's house. Kainga came out and said: "You stretch yourself here below." Kainga, the child, laid down. Kainga the father acted, he killed Kainga the child. When [the child] was dead, he took his corpse, browned it, made it clean, cleaned the entrails and roasted the intestines.

The other orphan raised by Kainga took in the human intestines. Rokeaua saw them. Rokeaua woke Makita: "You get up, we shall eat intestines." Makita got up: "What is that?" Rokeaua said: "They are man's intestines." Makita slipped out through a hole in the back of the house. He ascended, he fled because the child of Kainga had been killed. Rokeaua also rushed out and fled. Kainga and his boy companion saw and shouted: "You threw away the foreign food of Kainga. The keel is in Pepe, the caulking material in Rano-aroi." Kainga took his child, he laid it on a stretcher and called his people: "Let us go up to get [material for] caulking and a keel for the boat." The men answered, "Let us go up." All the men went up to the Rano-aroi and collected the caulking material. They also took a tree stump for the keel. They carried it on their shoulders. They came back to the front of the house. They built a large canoe. They carved the long piece of wood, they laid down the keel, and tied the boards of the boat. They built it, the large boat was finished. The people got into the boat.

Rokeaua and Makita ran away. The men, women, and children fled to the islands. The people of Tuu had heard of the long boat of Kainga. All the people of Anakena, Kura, Hangoteo, Vai-mata, Maitaki-te-moa, Ohau, Ahu-te-peu, Motu-tautara, Ahu-kihi-rau-mea, Ahu-moko-kihi-rau-mea, Ahu-moko-piki, ananake te ahu o Tuu i oti tahi ro ai te tere ki te motu.

He oho te vaka o Kainga, he tuu ki te motu, he mimiro kavarikavari, he hoki, te tuu ki te Kauvae. He rangi Kainga: "Ko oho mai te tangata ki nei ki ui atu au." He oho mai te tangata, he ui Kainga, he rangi: "Ina, ina." He rangi hakahou Kainga: "E hia tangata toe?" "Erua no toe." He rangi Kainga: "Ako raua a ararua, ka oho, ka unga mai." He oho te tangata, he hakaunga mai mai roto mai te ana o Motu-nui. He ui Kainga, he tikea, he rangi: "Ka mau mai na ko raua ararua." He oho mai a Makita a Rokeaua. He too mai ki runga ki te vaka, he too Kainga mo tingai. He ki: "Ina koe, e ko tingai vave ia maua ki tikea mai a Manavai-mariri, te kainga hina turu i te maika." He ki Kainga: "Ka hahati te vaka, matu." He oho te vaka, he tuu ki te Ihu. He tikea a Manavai-mariri. He tangi Rokeaua: "Ka moe mae a Manavai-mariri te kainga hina turu i te maika."

He too mai Kainga, he puapua hai paoa, he mate. He oho te vaka, he tomo ki Hanga-nui. He noho, he kai te tu umu, he ootu te umu. He rara i te ika ko Rokeaua. He oti te rara, he hakatee te kokoma, he hoa, he uru i te umu, he too mai te taueve. He tao ia Rokeaua, he ootu, he maoa, he tuhaa ki toona tangata o Tupahotu ananake i kai ai i tuhahai ki toona tangata.

piki, and of all the ahu of Tuu district fled, to the last one, to the islands.

The boat of Kainga set out, and went to the island round which it sailed, then arrived at Kauvae. Kainga called: "You people come here, I want to ask you something." The people came, Kainga looked at them and shouted: "Not here, not here." Kainga shouted again: "How many people are left?" "Two remain." Kainga said: "Those two are the two. Go and bring them." The men went and took them from the cave of Motu-nui. Kainga looked, recognized and said: "Bring these two men over to me." Makita and Rokeaua came. They were taken on the boat for Kainga to kill. They said: "Do not kill us, allow us to see the hole Manavai-mariri where our long floating hair became white from eating bananas." Kainga said: "Paddle, let us go." The canoe arrived at Ihu. They saw Manavai-mariri. Rokeaua cried: "Here lies Manavai-mariri the country where my long floating hair became white from eating bananas."

Kainga acted, struck him with a club [and] he died. The canoe went and landed at Hanga-nui. They stayed, they lighted an earth oven and heated the stones. They scorched the corpse of Rokeaua. After scorching, the entrails were cleaned; they put them into the oven, spread stones over them, and covered the oven with grass. They cooked Rokeaua; when he was cooked, they took him out and distributed [his meat] among his Tupahotu people and every one ate his share.

II

He tau te taua a Miru o te Tupahotu ananake mata. He kio Tupahotu, he opo ki haho ki te motu ki Marotiri, he opo ki Ana-te-ava-nui.

He oho te vaka ki te motu. He too mai i te tangata, i te nga vie, i te poki he tingaingai. He tari, he oho mai mai haho mai te motu, he tomo ki uta ki Ana-havea, he tuha i te ika tangata ki te tangata.

I te po rua o te raa, he hoki hakahou, he too mai i te tangata, i te vie, i te nga poki, he tingaingai. He mau, he oho mai

The Miru fought against the Tupahotu and all the tribes participated in the war. The Tupahotu were defeated, and part of them fled to the island Marotiri, part to the cave Ana-te-ava-nui.

Canoes went to the island. They seized men, women, and children, and killed them. They took them from the island and landed at Ana-havea. They distributed the corpses of the enemies among the people.

On another day they returned again to take men, women, and children and kill them. They carried them to Ana-havea ki Ana-havea, he vaai ki te tangata i te ika tangata mate. He rotu, he kai i te ika tangata.

He hoki te taua ki Ana-te-ava-nui. He turu te tiamo i roto i te kupenga. Ko ia ko te hatu mata i roto i te kupenga mo hoahoa ki te puoko o te tangata, he mamate. He oti te hatu mata, te hoki te tiamo ki runga, he too hakahou mai i te hatu mata ma po. He hakarivariva mo turu hakahou a po ki roto ki te ana, ki te tangata tingai.

He hoki te taua ki Ana-havea ai ka hoki no te vaka ki te ika tangata i te motu. Tae ko iti te tangata, te vie te poki, i te motu e too mai era ina he horau te oti mai. E toru ara o te vaka i te toohanga no mai ina he oti.

He hoki te taua ki tua ki Ana-te-ava-nui. Pe tau turuhanga ana o te tiamo e hoahoa era hai hatu mata. He mamate te tangata, te vie, te poki. E tangata verenga kore a ka hoa mai ki haho ana, tangata hiohio ka noho i roto i te ana. Ana mee reherehe ka hoahoa ki haho, he oti te tingaingai i te tangata, i te vie, i te poki ku oti a to haho. He toe etoru te angahuru no toe, ku oti a to haho.

He hoki mai te taua ki Ana-havea. He too mai i te tangata i runga i te vaka, he hakamaomao mai i te tangata o raro o te eve o te motu. Etahi-te-angahuru no te mee toe.

He oho mai a Oho-takatore mai toona hare, he tuu ki Ana-havea i mana ki te hora o te vaka tomo mai i runga te ika tangata. He hoahoa mai i te tangata mamate ki uta. He kiki te tangata o runga o te vaka: "Ko Hanga-maihi-tokerau, taau ika era." He nonoi o Oho-takatore: "Maaku te ika ingoa rivariva ena ko Hanga-maihi-tokerau." He rangi mai Poie: "Ma au ana o te ika ingoa rivariva nei mo te topa, o tea he oti?" He rori te teketeke o te hau a mua, he ea ki runga. He hoki, he iri a Oho-takatore. He ki te tangata ki a Poie-nuinui-a-Tuki: "Ku roria te teketeke o te hau o Oho-takatore, ku paea te taua, ku rakerake a ia koe." He oho Oho-taketore, he tuu ki toona hare, he ki ki te vie: "He tau vovo?" He haka hoki te vie: "Kai kakarao koe, e

where were distributed among the people the corpses of the dead. When supplied, they ate the human corpses.

The war party went back to the cave Ana-te-ava-nui. They lowered warriors in a net. The men took with them in the net obsidian flakes to throw at the heads of the enemies and to kill them. When their stones were exhausted, the warriors returned above and again took flakes of obsidian for another day. They shaped them for a return at night to the cave to kill the people.

The warriors returned to Ana-havea and the canoes set out for the bodies of the people on the islet. The men, women and children on the islet were becoming fewer and their number was being exhausted. A third time the boat went to the islet and they had not finished killing them.

The warriors went back behind the cave Ana-te-ava-nui. It was the same lowering of the warriors who threw the obsidian flakes. Men, women, and children died. The weak people were pushed to the entrance of the cave, the strong ones remained in the interior of the cave. The weak people at the entrance were killed from outside, and they were men, women, and children. Thirty men were left, those near the outside were finished.

The warriors went back to Ana-havea. They took people on their canoes and they were exterminating those who were on the lower part of the islet. Only ten men were left.

Oho-takatore came from his house, he went to Ana-havea to be there at the moment the canoes with the dead bodies in them landed. They cast the corpses on the beach. The people in the canoe said: "Here is the body of Hanga-maihi-tokerau." Oho-takatore asked: "Give me the body with the beautiful name Hanga-maihi-tokerau." Poie shouted: "For you it would not be a body with a beautiful name, why do you come when the daylight is over?" [Oho-takatore] turned the back of his circlet to the front and raised it. He returned, Oho-takatore went back to the interior. The people said to Poie-nuinui-a-Tuki: "Oho-takatore turned the back of his circlet to the front. A bad fight for you is starting now." Oho-takatore went on, he arrived at his house and

173 539 koro e, i ki ro mai ai i tau vovo ki au? Hoki o nei o tau vovo e noho nei, koe i ui ro mai ai. O tai era tau vovo e noho nei raua ko taana kenu." E ki era te vie ki te kenu. He ki hakahou Oho-takatore: "Karangi koe ki tau vovo." He rangi te matua tamahahine ki taana poki: "E vovo e, ka iri mai koe ki ki atu tau tangata nei." He iri mai te poki, he oho mai, he tuu ki mua ki te hare. He ki te matua tamaaroa ki te poki: "E vovo e, e manau no a ho te hunonga ki toona mata o nga poki o Hotu-iti?" He hakahoki te poki ki te matua: "Kai ka kara o koe, e koro e, i ui ro mai a koe ki a au. Hoki e haaki ro mai te hunonga i te manau mo te mata o nga poki o Hotu-iti?" He ki hakahou te matua tamaaroa ko Oho-takatore: "Ka turu ka ki e manau ia ki te mata o nga poki o Hotu-iti." He taua te mee e ki era te mee e ki era te matua ki taana vovo mo nga poki o Miru. He turu tau poki era.

He hoki te taua ki haho ki te motu. Etahi tangata ho-nui o runga o te motu, ko Kainga te ingoa. Etahi hoki tangata ko Vaha te ingoa, he matatoa o Miru. E noho i haho i te motu etahi kona ana tiaki a Kainga, etahi ana ki a Vaha. Ina he tangata toe ku oti a te vaai e Vaha ki runga ki te vaka ana te tingaiingai i te tangata e vaai era ki runga ki te vaka. E tiaki ana Vaha i te tangata o runga o te motu. E tiaki ana hoki Kainga ia Vaha o iri atu Vaha ki runga ki te motu o runga he noho.

He tuu ki toona raa, he oho mai te poki a Kainga ko Huri-avai te ingoa, i te ahiahi po, i oho mai ai tau poki era i kau mai ai. He tomo mai ki haho ki te motu o Marotiri. He haka rongo mai Kainga, ka ui Vaha: "Ko ai koe?" "Koau ko Huri-avai." He ki a Vaha ki te poki: "Ko au ko te toa o Huri-avai" He tingai Vaha i te poki a Kainga. Tau poki era ku ngaroa a ana te ingoa e Kainga o taana poki te kihanga o Vaha. He too Vaha i tau poki era, he hoa ki haho ki te tai. He rere takoa a Vaha, he hakakau atu. He turu mai a Kainga mai runga mai te motu, he mau takoa i te kakau. He rere takoa, he kau. He oho, he tomo Kainga a Revapu. He oho rae ki Ainini. He noho ira. He kau atu a Vaha raua ko te poki. He tomo a Voro. He amo, he iri, he oho. He manau Kainga: "A uta ho a

said to his wife: "Where is our daughter?" The woman answered: "Why, you the father, do you ask me for our daughter? If our daughter were living here, you could ask me for her. She lives on the beach with her husband." So spoke the woman to the husband. Oho-takatore said again: "Call our daughter." The mother called her child, "My daughter, come up to speak with this man." The daughter came up and arrived in front of the house. The father said to his child: "My daughter, is my son-in-law [Moa] thinking of his tribe of the children of Hotu-iti?" The daughter answered to her father: "Why are you asking me such questions, father? Does your son-in-law reveal his thoughts about the people of Hotu-iti?" Oho-takatore, her father, said again: "Go down and tell him to think of the tribes of Hotu-iti." He told his daughter things to harm the people of Miru. The daughter went down.

The fight returns out to the islet. There was a man of importance, called Kainga, on the islet. There was also a man called Vaha, a warrior of the Miru. At a place on the island, Kainga was watching and Vaha was doing the same in a cave. There were no people left, they had been exterminated by Vaha who delivered them to the canoes after he had killed them. Vaha was spying on the people on the islet. Kainga spied on Vaha so that he would stay below and not climb on the islet.

One day the son of Kainga, named Huri-avai, came in the evening, swimming. He landed on the islet Marotiri. Kainga heard Vaha asking: "Who are you?" "I am Huri-avai." Vaha said to the child: "I am the enemy of Huri-avai." Vaha killed the son of Kainga. Kainga heard the name of his child when he was speaking to Vaha. Vaha took the child of Kainga [and] threw him into the sea. Vaha dived also and swam with the body. Kainga descended from the top of the island taking with him his obsidian spear. He also dived into the water and swam. Kainga arrived and landed at Revapu. He arrived first at Ainini and stayed there. Vaha was still swimming with the child. He landed at Voro. He carried the body, he went up. Kainga thought: "He will go, maybe, to the in-

Vaha ana oho ro ana oho mai a nei, he mate ia au, ana oho a uta ekore ravaa mai." He noho Kainga. He ui ai Vaha, e oho no mai era, e amo no mai era i te poki tingai era. A Kainga i ka ui atu. Ka huri mai, ka turu mai. He manau Kainga: "He mate koe ia au." He oho mai a Vaha, he tuu mai ki tupuaki ki a Kainga, he ui: "Ko ai koe?" He ki mai a Vaha: "Ko Vaha ko te toa o Huri-avai." He ki Kainga: "E ko Kainga ko te toa o Vaha." He tingai Kainga ia Vaha. He mate a Vaha. He too i te poki a Kainga. He mau, he tangi, he hata i runga i te ahu itiiti ko Ainini te ingoa. He hoki mai Kainga, he amo i te ika ia Vaha. He oho, he tuu ki Revapu. He rere hakahou ki haho ki te tai, he kau. He oho ararua ko te ika ko Vaha. He tomo ki te motu. He amo, he iri, he eke, he iri, he oho ki te potu o te motu ira te tangata etoru-te-anga-huru. He vaai i te ika tangata, he horehore i te kiko, he tao ki te aro hainga, ki te aro kauhanga. He maemae no, he too mai, he kai, he te ahi mo tunuhanga ina he ahi, ina he kona mo ka o te umu he kai no ai, peiraa i hatui ki te manga hainga no ki te manga kauhanga, he ka kai roa avai.

He hoki mai a Moa, he keri i te kumara, i te uhi, he kato i te rau, he hahati i te toa. He hoki, he tuu Moa ki te hare. He too mai i te hukahuka, he puhi i te umu, he ootu te umu, he uru i te umu, he tao i te uhi, i te kumara, i te rau. He puapua hai maea a runga a te uhi, a te kumara, he pua hai taueve, he pengopengo, he tanu hai oone. He oti, he oho ki roto ki te hare, he too mai i te kupenga, he haka-rivariva i te kupenga, viri, he hohora, he oti te hohora, he hakarivariva, he viri hakahou i te kupenga. He ahiahi moikoiko, he maoa i te umu. He too mai i te rau toa, he hohora, he papa i te kumara ki runga, i te uhi, i te rau. He here te hai o tau popo kai era. He too mai, he hakapa te kupenga, he amo, he iri i te po-haha. He iri, he oho, he tuu ki Vaipu. He too i te kupenga, he hakarere. He amo hakahou, he oho mai, he tuu ki Hanga-o-honu. He iri, he tuu ki Mahatua. He iri, he oho, he tuu ki maunga ki Vai-heva. He hakarere i te popo etahi tumu niu. He pao mai e varu tuke o te niu he too mai, he hakapa ki popo. He

terior. But if he comes here, I shall kill him. If he goes to the interior, I won't be able to catch him." Kainga stayed there. He saw Vaha walking, carring on his shoulders the body of the child he had killed. Kainga was watching. He [Vaha] turned towards him, he approached. Kainga thought, "You will be killed by me." When Vaha came near, Kainga asked: "Who are you?" Vaha answered: "Vaha, the enemy of Huri-avai." Kainga said: "I am Kainga, the enemy of Vaha." Kainga killed Vaha. Vaha died. Kainga took his child. He carried him, he wept, and put him on a small ahu called Ainini. Kainga went back, he carried Vaha's body. He went and arrived at Revapu. He entered into the sea and swam. He arrived with the body of Vaha. He landed on the island. He carried the body, he went up and arrived on the top of the islet on which there were thirty men. He gave them the body, they cut the meat and they cooked it under their armpits and between their thighs. This meat was raw and they ate it thus because they had no fire for cooking and no space to make an earth oven, so they only heated the meat under their armpits and between their thighs and devoured it all.

Moa came back, he dug out sweet potatoes, yams, plucked sweet potato leaves and broke off some sugar cane. He came back and arrived at his house. He picked up firewood, lighted the earth oven, made it warm and spread out the stones of the oven, put in it yams, sweet potatoes, and leaves. He put stones and then grass on the yams and the sweet potatoes, covered the hole with grass and covered it with soil. When he was through, he went into the house, he took a net, he mended it, unrolled it, spread it on the ground nicely, and rolled it up again. When evening was darkening, his oven was cooked. He took sugar-cane leaves and spread them and heaped the sweet potatoes, the yams, and the leaves on them. He wrapped into bundles the heap of food. He took the bundles, he put them together with the net, carrying them on his back, and set out when it was dark. He went, arrived at Vaipu. He took his net and left it there. He threw his load on his shoulders again, he went and arrived at Hanga-o-honu. He went on, arrived at Mahatua.

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amo, he oho, he tuu ki te tiamo. I ka tuu atu ko te tangata e hauru roa i raro i te pu. He oho ka rua pu, he tangata toraro, he oho hakahou ka toru pu, peiraa, he oho hakahou ka ha pu, peiraa te tangata, he oho hakahou ka rima pu, he oho hakahou ka ono pu, he oho hakahou ka hitu pu, he oho hakahou ka varu pu, he tangata toraro e hauru roa. E oho hakahou etoru tangata o te hihi o te opata. He turu ki raro ki raro ki te opata, erua hoki tangata tangata mounga ko te hauru ro ana. He turu, he topa, he ui: "He korua." He hakahoki mai a roto a te ana: "Ko ai koe." "Ko au ko Moa." He tangi mai: "Aue repa e, ka oho mai." He ki a Moa: "He mee o tangi vave mai anira o otea au. Ka too atu te hai mai tooku ngao." He too, he eke a Moa, he oo ki roto ki te ana. He mataki i te popo, he tuhaa i te toa He ki Moa: "Mo hakavaivai i te haha ka kai te toa." He tuhaa hakahou i te kumara, he tuhaa hakahou i te uhi, he tuhaa hakahou i te rau. He ki Moa: "He mee o kai vave e hoki au, ana kai iho." Heui Moa: "He te ivi o Pere-rokiroki?" He ki mai kia Moa: "Ai raro era." He ki Moa: "Ka turu, ka too mai." He turu, he too mai, he tuu mai. He titingi i te ivi rae, he hakaparehe, he rivariva, he hahau ki runga ki tau tuke niu era amo oho era. He here hiohio i runga i te tuke niu. He ui hakahou Moa: "I he te timo e noho nei?" He ki mai te tangata o roto o te ana ko Ana-te-ava-nui: "Na i te kona ena."

He too Moa i tau tuke niu era i runga te mangai ivi tangata. He pao e Moa ki runga, ki te kona noho era o te timo. He hiohio, he ki: "Ka (o)ho mai, ka mau ananake, ana rangi: 'Ka haro au erunga e.' Ka ruruku mai, ka too te rua tuke ka hakarau, ka ruruku mai peira te toru, peira te ha, peira te rima, peira te ono, peira te hitu, peira te varu. Ava varu tuke ana hakahiohio, ka ruruku mai ana, topa mai a runga a te taura, korua ana iri atu. Ata kahara korua ia au ana, ui korua ia au." He tangi Moa, ku oti a te vananga, te hatu oira i haknaroha ai

He climbed and arrived at the hill of Vaiheva. He laid the bundle near the trunk of a *niu* tree. He cut eight branches, he took them and put them with the bundle. He threw it on his back, he went and arrived at the place where people were lowered. When he arrived the people slept in the ditches. He went to the second hole, there were people in, he went to the third hole, it was the same, he went to the fourth and it was the same, he went to the fifth, the sixth, the seventh and eighth and there were people sleeping in them. Three men were on the edge of the cliff. He descended the cliff and there were there two people, the last ones, who slept. He went down and asked: "Who are you?" They answered from the interior of the cave: "Who are you?" "I am Moa." They wept: "Alas, young man, come here." Moa said: "Do not cry lest I would be surprised by the daylight. Take the bundle from my back." They took it and Moa climbed into the cave. He opened the bundle and distributed the sugar cane. Moa said: "Eat the sugar cane to make your mouths w[illegible]." He distributed the sweet potatoes, yams, and leaves. Moa said: "Do not eat yet as I am going back; then eat." Moa asked: "Where are the bones of Pere-rokiroki?" They said to Moa: "Here below they are." Moa said: "Go down and bring them." They went down, they took them and came back. He broke it into pieces first, shaped it, tied it on the end of a coconut branch he had taken with him when coming. He lashed the bone firmly on the coconut branch. Then Moa asked: "Where do the killers stay?" The people of the cave Ana-te-ava-nui said: "At this place."

Moa took the branch of coconut tree to which the hook of human bone was fixed. Moa seized something above, the place where the warriors stood. After having made his grip firm he said: "You come, seize it all and when they shout, 'Lift us up,' you pull the net down, take another hook and do the same with two, three, four, five, six, seven, eight [hooks]. Catch them with the eight hooks and pull down the net, lower it and go up. You take care of my relatives and look after them." After finishing his explanations, Moa wept because he felt sorry for his ki te tangata ona. He oti te tangi, he ki: "Ka noho korua! O ravaa au e te taua, he hoki au."

He hoki mai a Moa, he iri, he oho mai raro mai te opata, he tuu ki te ngangata era erua. He tuu hakahou ki te ngangata era etoru e hauru no ana. He ea ki runga, he tere, he oho mai ki Maunga Teatea, ki Mahatua. He hipa ki te miritonu, he too mai, he mau ki te rima. He oho, he tuu ki Vaipu, ki te kupenga, he too mai Vaipu. He amo ki te ngao, he turu, he oho, he tuu ki te hare. He moe ro ana te vie. He hohora i te kupenga a runga a te hare, he hukihuki i te miritonu ki runga ki te kupenga ki ki ai te tangata mai tai ia. He uru ki roto ki te hare, he moe ararua ko te vie, he pangahaa, he hauru kai roa te hauruhanga. I vouro ai te karanga: "Ku pae a taau taua, e tai e." He veveri hakahou a Moa, he ara. He ki te vie: "E ia koe o peaha." He ki Moa: "Kai ma mai o nga kope a peaha."

He ootea. He turu te timo, he topa te timo ki te haha o te ana. He hakarivariva te tangata o roto o te ana o Ana-te-ava-nui. He pao i te tuke rae i runga, a te rua, te toru, te ha, te rima. He ruruku mai te ono, te hitu. Ka ruruku ko ia te varu. He topa mai te timo ki roto ki te ana o Ana-te-ava-nui, i roto i te kupenga te timo tangata o Miru. He too e te tangata o roto o te ana o Ana-te-ava-nui, he tingai ararua timo, he hakarere i roto ana i te ana. He eke ro ai te tangata o roto o te ana a runga ana a te taura, he tahuti. He iri, he tuu ki tau tangata era erua. He tingai, he tuu ki te tangata era etoru o te hihi o te opata. He tingai.

He tuu ki te tangata o raro o te pu, he tingai e rima te angahuru a vavaru pu. He tikea te tangata a Moa, ina kai tingai. He rangi, "Ka noho korua tumu o mate i te terehanga." He noho tau ngangata era. He tingai i te tangata o Miru, te vie, te poki, he tingai tahi. He vae i te vie rivariva te tangata o roto o te ana o Ana-te-ava-nui. "He vae koe i taau o te vie. He vae hoki au i taaku o te vie, ananake pehu mee ana."

He tuu te taua ki te kona ko Te Hu-

people. His weeping ended, he said: "Farewell! I shall go back lest the war party will catch me."

Moa returned, he climbed from below the cliff and he arrived again where the two people were. He arrived again where three people were sleeping. When he reached the top, he fled, and went to Mount Teatea, to Mahatua. He looked for seaweed, and took some in his hand. He returned at Vaipu to his net to take from Vaipu. He put it on his back, he went down and arrived at his house. His wife was still sleeping. He spread the net on the house and spread the seaweed on it so that people would think he had come from the beach. He entered his house, he stretched beside his wife, he fell asleep but his sleep was not long. A clamor sounded: "War is on you, O people of the shore." Moa woke with a start. His wife said: "This is on account of you." Moa replied: "I do not know, perhaps the men by themselves."

The day broke. The warriors went down to the mouth of the cave. The people of the cave of Ana-te-ava-nui had made their preparations. The hook of bone caught, the second, the third, the fourth, the fifth. The sixth caught, the seventh. The eighth also caught. The warriors were dragged into the cave of Ana-te-ava-nui, within the net were the warriors of Miru. The people within the cave of Ana-te-ava-nui drew in [the net], they killed the two warriors, and left them in the cave. The people from within the cave climbed up by the rope, they fled. They climbed up and reached the two men [above]. They killed them and reached those three men on the edge of the cliff. They killed them.

They came to the people in the hole, they killed fifty in the eight holes. [When] they recognized the people of Moa, they did not kill them. They called out, "Stay, do not tire your knees by running away." Those people remained. They killed the people of Miru, the women, the children were killed alike. The people from within the cave of Ana-te-ava-nui chose the good-looking women. "You pick out for yourself from among the women. I also am selecting mine of the women, all are doing likewise."

They arrived at a place called Hukinga-

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kinga-heru. He rangi ki haho ki te motu o Marotiri: "E haho e, ka rere taura ko te Pua-hauhau Kuravaana." He rangi mai haho te motu: "Rangi mai na au, e uta e. Ku pua ana te rito o te maunga."

He hoki te taua o uta. He tingai i te tangata, i te vie, i te poki. He rere te mata-toa haho o te motu ki haho ki te tai. He kau, he oho, he tomo a Omamamama. He tingai i te tangata. He tuu ki Ana-havea, he tingai. He tere a Poie-nuimui-a-tuki ananake toona nga taina. He tingai te tangata, he tutute ki a Poie ki Orohie Poie, ki ahu Puoko ko taua nui takoa; ki Maio, ki Maunga Toatoa Poie ko taua nui takoa; ki moai Anonganonga Poie, te taua takoa; ki Hanga-te-tenga Poie te taua nui takoa; ki Runga-vae, ki Ana-vaero, ki Oroi, ki Akahanga. He iri a uta Poie, e iri takoa te taua ki te Rapa-tahi-auka. Poie ki Haupuamea, Poie ki te Miro-oone, Poie ko taua nui takoa. He tute era te Hotu-iti ko Kainga, he rangi Kainga, "Ka noho ka hakarere mahaki mo te tau era, mo hakareka o tatou." He hoki te taua ki te Revareva, ki Vai-tea, ki Ava-rangauka-atoroke-hau. Te taua a Kainga e tingai era i te tangata, i te vie, i te poki. E vie rivariva ana ka hue mo vie mo raua.

Ki Apui te taua a Kainga ki Maunga Opipi, ki Ahua. I ka tuu atu e hohoko ana te tangata ko Hua-karoa, ko Hua-kangori, etahi-te-angahuru te tangata pehu ingoa ana ananake. E koa ana i te ao. He oti Hotu-iti te Tupahotu, o Hotu-iti te mamate te ia raua. He ui mai a Hua-kangori ko te taua, he mataku. He oho atu Kainga ananake ko toona tangata. He tingai i tau ngangata era e koa ana i to raua ao; ina kai koa hakahou tingaingai ana e Kainga.

He piri mai te taua o roto o te ana o Ana-te-ava-nui ki a Kainga. He hakapiri ararua taua ko roto ko te ana ko haho ko te motu e tingai era i te tangata, i te vie, i te nga poki. He oti te tangata, ina he tangata toe ko Anakena no te kona i tae tingai ko Vaihu te potu o te painga era.

heru. They called over to the island of Marotiri: "Outside there, Pua-hauhau and Kuravaana [the two enemies] fell from the rope. [The people on] the island outside shouted: "You are calling us, you people on the land. We have covered [our oven] with the banana leaves of the mountain."

The fighting returned to the interior. They killed the men, the women, and the children. The warriors out on the islet jumped into the sea. They swam to the shore where they landed in Omamamama. They killed the men. They went to Ana-havea killing. Poie-nuinui-a-tuki fled with all his brothers. They killed the men, they pursued Poie to Orohie, to ahu Puoko, where all engaged in a big fight; to Maio, to Mount Toatoa went Poie, where much fighting took place; to the statue Anonganonga went Poie, where fighting took place; to Hanga-te-tenga went Poie where fighting took place; to Runga-vae, to Ana-vaero, to Oroi, to Akahanga. Poie fled to the interior, fighting took place at Rapa-tahi-auka. Poie [fled] to Haupuamea. Poie [fled] to Miro-oone where fighting took place. The Hotu-iti [warrior] Kainga pursued [Poie], Kainga shouted, "Stop, leave that man for another time to make sport for us." The fighting returned to Revareva, to Vai-tea, to Ava-rangauka-atoroke-hau. The fighting of Kainga killed the men, the women, the children. The good-looking women were spared as wives for themselves.

The war of Kainga went on to Apui, to Mount Opipi, to Ahua. When he arrived, people named Hua-karoa and Hua-kangori, and ten people all bearing similar names were dancing. They were joyous because of victory. Hotu-iti and Tupahotu were finished, Hotu-iti had been killed by them. Hua-kangori saw the war party and was afraid. Kainga and his warriors came. They killed the people who were celebrating their victory. They did not rejoice again since Kainga killed them.

The warriors from the cave Ana-te-ava-nui joined Kainga. The two war parties of the cave and of the island joined forces in killing the men, the women, and the children. There were no more people left except in Anakena and from the place not attacked in Vaihu, the point on

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Ku oti a Hotu-iti te tingai peiraa Hanga-o-honu. Ka tuu ro ki Mahatua.

He hoki te taua a Ana-te-ava-nui. He too i te tangata etahi ko Paoa-aurevera aana te ura, te ika, te toa. He too i tau ika era ko Paoa-aurevera, he amo, he hoki ki tua ki roto ki te ana, ki Ana-te-ava-nui. He puhi te umu, he tao i tau ika timo era i tau ika ko Paoa-aurevera, te toru ika i tao. He ootu, he maoa, he kai. He ata i te ana noho era o raua i roto i te ana tau ika era etoru.

He kai atu, he hoki te taua a Kainga ki Ana-havea. He tao takoa to raua o te tangata mo kai.

He ea mai te tangata o Ana-te-ava-nui. He noho i Mahatua. He oho te tangata, he too mai koe i taau vie, te kope era, te kope era hoki ananake. He oho mai te tangata a Kainga. He noho i Potu-te-rangi. He too mai i to raua o te vie etahi-te-angahuru te vie kataki no tangata ararua painga. He matau toroto to te ana ko te Toki-heu, ko te Toki-punipuni, ko te Toki-rengorengo. He matau hoki to haho to te motu to Marotiri ko Ui, ko Katu, ko Mohani, ko te Hihi-o-pirato, ko te Vekeveke-o-pirato. He hakaai i te poki ararua painga. He porekoreko te poki. He hangai; he nunui ararua painga ko tua ko te ana, ko haho ko te motu. Korokorohua te nga a poki, he hakamaa, he tau te taua tautanga te nga poki. He maa te tau o te taua.

He tuu ki toona tau. E iri te taua ki a Poie mo ira i hakarere era i tau taua rae era. Iri te taua i te hora era o te poa. He tuu ki Tuutapu. He ui ia Poie i roto i te hare ina o roto. I tai i te ika tuku. Erua no mee o roto o te hare; he hungavai ana o Poie ararua ko taana uka. Te hungavai o Poie-nuinui-a-tuki ko Maikuku, hungavai rakerake. He ki Maikuku ki te mata-toa o Tupahotu: "Ana hakaea au i tooku marengo ki haho, i tai Poie; ana tae hakaea ki haho i tooku marengo; ka maa no korua i roto i te hare."

He ea ta uka era a Maikuku he ohu: "E Poie-nuinui-a-tuki e, i mua ia koe taau taua hatupaki. Hatupaki verevereu verevereu Matangi-a-tuu-tapu e. He tau o taau e Maikuku rakerake e, mo Poie

the other side. The Hotu-iti were exterminated as were Hanga-o-honu. They reached Mahatua.

The fight went back toward Ana-te-ava-nui. They captured a man named Paoa-aurevera his lobsters, fish, and sugar cane. They took the victim, Paoa-aurevera, they carried him, they returned to the other side to the cave, to Ana-te-ava-nui. They lit the oven, they cooked that enemy victim, that victim Paoa-aurevera, the third victim to be cooked. They baked, cooked, and ate. They carved images of those three victims in the caves in which they stayed.

Enough for that, the fight of Kainga goes back to Ana-havea. They also cooked their victims to eat them.

The men of the cave Ana-te-ava-nui came out. They stayed in Mahatua. The men came, every one took a woman for himself, the young men, all the young men. The men of Kainga came. They stayed at Potu-te-rangi. The men of both parties each had ten women. The valiant warriors in the cave were Toki-heu, Toki-punipuni, Toki-rengorengo. The valiant warriors from the islet of Marotiri were Ui, Katu, Mohani, Hihi-o-pirato, Vekeveke-o-pirato. Both bands procreated children. Children were born. They were nursed; they grew up in the two bands, that of the cave and that of the islet. When the children were grown up they were taught, the children were instructed in war. They became experienced for the time of fighting.

The time arrived. The war party marched out against Poie who had been spared in the first war. The warriors set out in the morning. They arrived at Tuutapu. They looked for Poie in his house but he was not within. He was net fishing in the sea. Two things were in the house; the father-in-law of Poie-nuinui-a-tuki was Maikuku, a bad father-in-law. Maikuku said to the warriors of Tupahotu. "If I show my bald head outside, Poie will be in the sea; if I do not show my bald head outside, you will know that he is in the house."

The daughter of Maikuku went out and shouted: "O Poie-nuinui-a-tuki, your enemies are upon you. There are many, many men from the village Matangi-a-tuu-tapu. Maikuku is your enemy, he is

173 mo toou hunonga, ika nui o te Hakataha pei nui."

539 He oho te taua, he piri ki a Poie. He tute ia Poie ki Hanga-roa, ki Apina-iti, ki Apina-nui, ki Hanga-piko, ki Mataveri. He rere ki haho ki te tai ananake ko te taina a Poie e kau, he oho ki te motu ko taua nui takoa. He tomo Poie ki te motu ananake ko taana nga taina. He tuu takoa atu te taua. He rere hakahou mai Poie ko taua nui takoa. He tomo Atepu. He tere, he iri ki runga ko taua nui takoa. He rava te taina rae, he rava karua, he rava ka toru, he rava ka ha. Etahi i ngaro ko Taku-hauuri. He too ia Poie, he mau, he iri. He tangi Poie: "Piri nui te toto e nga hoa e, piri nui tukaki nui." He ea ki runga ki Orongo ananake te taua. He hakapiri tahi te taua. He oho mai te poki: "Ka vaai mai tau korohua ki a au." He too Kainga, he avai ki tau poki era ia Poie. He too mai tau poki era ko Kirireva te ingoa o tau poki era. He too mai ia Poie, he hakamaroa. He too mai hai rau toa, he hai ahaho a te hakari o Poie. He pengopengo te rau toa i runga i te hakari. He too mai tau poki era ko Kirireva i te ahi, he tutuora ia Poie hai ahi. He tipatipa te hakari i te ahi, e hu era te ahi, i te vera i te ahi. He mate Poie.

He too tau poki era. He oho atu, he kai atu, he hoki te taua mai Orongo ki Mataveri, e kimi ana i te tangata, i te vie, i te poki toenga. Ki Hanga-roa ki Vakapiko, ki Ana-o-hoka ira Oho-takatore ananake ko taana nga poki. Ko toona tangata ina kai tingai. He oho mai i Ahu-te-peu, ki Ohau, ki Maitakitemoa, ki Vai-mata, ki Ru-motu, ki Hanga-tavari ki Hangoteo, ki Motu-raunuku, ki Te Emu, ki Papa-te-kena, ki Motu Kau, ki Te Ava, ki Hanga-o-Hiro. E tingai hakamaomao era ki Hiramoko, ki te Hare-titaa. E too, e oho era.

bad to Poie, to his son-in-law, the big fish [victim] of Hakataha."

The enemies went to meet Poie. They pursued Poie to Hanga-roa, to Apina-iti, to Apina-nui, to Hanga-piko, to Mataveri. All the brothers of Poie jumped into the water and swam to the rocks, and all the enemies did the same. Poie landed at the island with all his brothers. The enemies arrived too. Poie jumped again into the water and all the enemy. He landed at Atepu. He fled, he went up and all the enemy [followed]. The enemies caught the first brother, they caught the second, they caught the third, they caught the fourth. One called Taku-hauuri disappeared. They took Poie, they held him, they took him with them. Poie cried: "The abundant blood of the brothers was mixed, it has been put together." The enemies went up to Orongo. One came near the enemy. A child came: "Give me this old man." Kainga took him, he gave Poie to the child. That child took him, Kirireva was the name of that child. He took Poie, he made him stand. He took sugar-cane leaves, with them he wrapped the body of Poie. He covered the body entirely with sugar-cane leaves. The child Kirireva took fire, burned Poie alive. His body was shaking under the fire, the flames of the fire, the heat of the fire. Poie died.

Kainga took the child, they went to eat. The soldiers returned from Orongo to Mataveri searching for the men, women, and children who were left. They passed to Hanga-roa, to Vakakipo, to Ana-o-hoka where lived Oho-takatore with all his children. They did not kill them. They came to Ahu-te-peu, to Ohau, to Maitakitemoa, to Vai-mata, to Ru-motu, to Hanga-tavari, to Hangoteo, to Motu-raunuku, to Te Emu, to Papa-te-kena, to Motu Kau, to Te Ava, to Hanga-o-Hiro. They killed the people to the bay of Hiramoko and to Hare-titaa. They plundered and they left.

173 The two legends given above are connected only by the character Kainga. Both stories seem to refer to the same warrior of Tupahotu, and it appears that the events of the second legend are not even remotely caused by the incidents of the first one. Routledge (194, pp. 282-288) brings the two stories together under one title. Being inclined to admit the single identity of the

tion that members of a family are always ready to give each other. Relatives 601
are inclined to exchange presents chiefly among themselves, but there is a
constant giving and receiving among all of the people of the village of Hanga-roa.

THE LIFE CYCLE

BIRTH

Children are always welcomed into a family and the rapid increase of 163
the Easter Island population in the last fifty years indicates the fertility of 842
most of the married couples. There are now 216 children under 13 years of
age. I never heard of a woman who was annoyed at the prospect of having a [847]
child or of a woman who had an abortion. The desire for children is
illustrated by the following popular Easter Island tale, which was given to
me as an actual recent incident: 842

> A woman named Rere-ao slept with her husband but saw that she would never have a child. One day she noticed a woman who was pregnant. She pretended to be pregnant 539
> too. She also pretended to suffer when the pregnant woman felt the first pains of labor. The other woman gave birth to a child. Rere-ao said to the midwives, "You stay here. I must go out to defecate." She went to the house of the woman to whom the child had been born. She said, "Give me this child. I want to suckle it." The woman passed the child to her and she stole it. She put it in front between her tapa skirt and her waist. Then she returned to her house and said to the women sitting there, "Hurry and take my child." They came to deliver the child and it was born from the front part of her bosom. The real parents looked for their child who had been stolen by Rere-ao. They came to the house of Rere-ao and said, "The child is ours. Why did you steal him?" Then they said to the people, "She only pretended to have a child and for that reason she has taken our child. She is Rere-ao, stealer of the child." The parents took their child back, and thereafter the people made fun of Rere-ao and called her Rere-ao-toki-poki (Rere-ao-the-stealer-of-the-child).

The present islanders do not care whether they have sons or daughters. 842
Formerly sons were preferred, as in many parts of Polynesia. "The son
has to carry on the line, succeed to the title and inherit the estate" (31, p. 37).
Father Zumbohm (230, vol. 6, p. 131) writes:

> . . . If the newborn child was a boy, there was great rejoicing, but if it was a [543
> daughter there was less enthusiasm. All of the affection of the family was bestowed
> upon the first born son, whereas the last one was despised; he bore a nickname that [551
> nobody pronounced without laughing. 578]

PREGNANCY

At the third or fifth month of pregnancy, but never in the fourth or later 843
than the fifth month, the husband's father offered an earth oven to the parents
of the expectant mother. This oven was called *umu takapu moa kokoma* 431
(*takapu*, ceremonial earth oven; *moa kokoma*, intestines of the fowls) and
was "proportioned to the number of sweet potatoes or fowls they had at their
disposal" (230, vol. 6, p. 130). The food cooked in it was presented with
the words, "Umu takapu moa ka kai" (Eat the earth oven of fowl's intestines),
and eaten on the spot. The name of this feast was *rae* (the first fruits, the

784 and his mother was very careful to avoid holding food over him, as any food
778 that touched his head must be discarded. My informant Victoria inadvertently
carried sweet potatoes in her child's hat and was obliged to throw them away
because they had come in indirect contact with the child's head. When a child
was old enough to marry, his head was no longer sacred.

Modern children have a carefree existence, perhaps not very different
857 from that of old days. They gather near the beach and spend the entire day
playing or swimming in the sea. They are particularly fond of riding and
are excellent horsemen from an early age. Some of them accompany their
parents in shore fishing, and I knew a little girl 11 years old who caught fish
with a small spear. Young children help their parents, and many fathers are
pleased to rid themselves of all work and to transmit it to their sons.

SECLUSION

173 Legends tell of girls who were kept in seclusion (*huru*) inside huts so
562 that they might acquire a fair complexion. When they appeared in public
855 later, they aroused great admiration for the whiteness of their skin. According
515 to one popular Easter Island tale, the girl in seclusion was daily washed
302 (*hopu*), deloused (*aruke kutu*), combed (*harihari*), stained (*akui*) with turmeric
831 and red earth, and her clitoris was stretched (*haro matatuu*) so that
it would be long and hanging.

Easter Islanders pointed out to me two caves in Poike which were said to
173 have been inhabited by *neru*, boys and girls who were separated according
554 to sex and were secluded by their parents in caves where they lived for years.
591 They were probably of chiefly families and, as in Mangareva, were isolated
in order to become white and stout and to manifest by their appearance the
855 distinguished position of their families. Attendants of their own sex cared
for them. Their parents brought them food, and it is said that during the
[731] smallpox epidemic of 1863 many of the *neru* died of starvation because there
was no one left to feed them. They lived in idleness and allowed their nails
to grow long. It may be recalled that the wooden hand, purchased by G.
Forster (83, vol. 1, pp. 582-583) on Easter Island and given by him to the
British Museum has long nails, thus proving the accuracy of at least part of
the tradition. The *neru* sometimes appeared at feasts but stayed a little apart
[196] from other people. The fact that the secluded boys and girls lived in chastity
induced the natives of later times to translate the word *neru* as virgin, nun,
or women observing celibacy. The following songs refer to the *neru*:

● [539]

Ka huru koe, neru e, i te ana.	You are secluded, O *neru*, in the cave.
Tautau ipu kiea o nga neru.	Hanging is the gourd with red ocher of the *neru*.
Tuai era ka huru koe, neru e.	You have been secluded for a long time, O *neru*.
A te manava he mate,	I am in love.
Ka huru koe, neru e,	You are secluded, O *neru*.
Ka huru kataia ritorito.	Being secluded you have become white.

586 Today separation is as simple and easy as in the past. Many men leave their wives because they are old or have become tiresome. Recently an English administrator tried to force the natives to live again with their original spouses, but so many men had separated and formed new ties that his experiment was decidedly unsuccessful.

ADULTERY

837 Unfaithfulness on the part of the husband is common and its discovery brings about quarrels which the men try to avoid. According to Dr. Drapkin who had the confidence of the natives, adultery on the part of the wife is not uncommon though not so frequent as has been assumed. A husband leaves a wife guilty of adultery only if her relations with another man have become notorious. So far as we know, a woman is seldom punished by thrashing. Sometimes the revenge of the outraged husband consists in taking away his wife's clothes, thus preventing her from going to church. Geiseler (87, p. 29) was told, probably by Salmon, that adultery was frequent but rarely discovered because the participants used such extraordinary tricks to avoid being recognized. For instance, the men are said to have worn the long gowns of 272 women and hats of horse hair (a kind of wig) called *iveve* so as to be taken for women in the dark. This statement may refer to a particular anecdote or incident, but it would be rash to consider wigs as being in general use by lovers of married women.

837 Zumbohm (230, vol. 6, p. 122) says that the woman who was suspected of sinful relations was in danger of losing her life, but Geiseler (87, p. 29) 684 states that the death penalty was inflicted only if the guilty woman was the wife of a chief. A chiefess was usually killed by her husband or his brother. Among commoners the woman was severely thrashed or cast out of the house, and the marriage was dissolved. A jealous husband sometimes killed his wife's lover, as in the following tale:

> 539 While her husband went fishing, a woman fell in love with an orphan named Moa-ure-nui (The-cock-with-the-big-penis) and slept with him. When the husband returned 837 from fishing and landed at Puapau, the woman went to the shore to take the fish. But the people shouted, "Where are you going for your fish? You have no right to it. 831 Where is the fish of Moa-ure-nui?" The husband heard them.
>
> The woman took the fish, went back to her house, and cooked it. Her son said, "Give me the fish with the red tail." But the woman answered, "I shall take the fish with the red tail to Moa-ure-nui so that he will lick my things." The child was ashamed and did not speak again. After the woman had eaten some fish, she took a bundle to Moa-ure-nui and stayed with him. Her husband found them; he killed Moa-ure-nui and buried his corpse in the ahu. The woman took the penis, wrapped it in a piece of tapa, and wept over it. All night she wept and the next day her husband found her in a paper mulberry pit still weeping. He took the parcel from her, tore it out, smashed it, pounded it. Then he said to the woman, "Now go down; your man came back." The woman returned to her house but did not weep because her husband had destroyed the thing she had.

During a funeral the people wept and danced, while they lamented the dead as follows: 764 533 539

E koro e, ka moemoe koe, tou aringa ena,	O father, you are lying, your face,
E koro e, aue taua e, e koro e, e koro kai nui e,	Father, alas for us, father, father who brought us much food,
Ika nui e, koreha nui e, koira nui e,	Many fish, many eels, many conger eels,
Toa nui e, maika nui e.	Much sugar cane, many bananas.

The woman wept enumerating all that her husband had done:

E koro e, ka moemoe koe, tou aringa ena,	O father, you are lying, your face,
Aue taua e, e koro e, e koro kai nui e,	Alas for us, father, O father who brought much food,
Ika nui e, uhi nui e, kumara nui e,	Many fish, many yams, many sweet potatoes,
Koreha nui e, toa nui e, maika nui e,	Many eels, much sugar cane, many bananas,
E koro tae noinoi ki hare era e,	O father who did not go begging to the houses of others.
Aue koro e, i ngaroro ai e.	He is lost.
E koro ika nui, o hau tangitangi e.	O father, great fisherman, your taut line sung.
Aue taua e.	Alas for us two.

The wife wept each time she saw an article of food that reminded her of her husband. At a woman's funeral the men wept, but did not sing. They merely said: [152]

Aue hua e takatore nui e, heke nui e, tuamingo nui e.	O lady, you brought always many shells, many octopus, many *tuamingo* [species of fish].

The family contributed to the heavy funeral expenses. Relatives paid singers who improvised songs called *ate atua* (praising the dead). The singers sat in two rows with the women in front and the men behind. Only one man danced on the resounding board, a wooden slab placed over a hole in the ground. [535]

Today when a native dies the catechist observes the Catholic rites. Everyone recites the prayers for the death and sings religious hymns. The only survival of the old ceremonial is a banquet held by the natives on the death day. Sometimes they even dance on this occasion. Such practices were severely condemned by Father Estella, who succeeded in shifting the mortuary feast to the day after death. The natives promised him that they would make no *umu* for great crowds, only small ones for the nearest relatives. The occasion of the priest's intervention was a feast celebrated after news of an Easter Islander's death in Chile had reached the island. The priest complained that the natives were excited by the banquet and could not refrain from speaking loudly and dancing the *upaupa*. 764 177

connected with the ruins of Anakena prove that it was an important site and 173
the one most closely associated with the memory of kings. There is no doubt 644
that it was a royal residence, but with the present lack of knowledge, the frequent and obligatory changes of the king's home are inexplicable and will undoubtedly remain so. Perhaps such changes concerned only a few kings of historical times and cannot be generalized.

SUCCESSION TO POWER

A king resigned his power in favor of his first-born son when he married. 643
My informant, Juan Tepano, was positive about this fact which is confirmed by Roussel (190, p. 360): "The king resigned on the occasion of the marriage of his son, but his wedding could be delayed for a long time, since the custom of the country allowed him to marry only at an advanced age." This custom is similar to that in Mangareva where the chief yielded the rule to his son before his death. In the Marquesas, if Gracia's statement (91, p. 103) is correct, the eldest son of the chief took the title and rank of his father on the day of his birth while the old chief remained a sort of regent. In Tahiti, the child of a chief took the title and office of his father soon after birth; during the minority of the child the "father exercised all authority, though in the name of the child" (70, vol. 1, p. 260).

INFLUENCE OVER NATURE

The bearing of the king on the magico-economic activity of his people 643
is shown not only in the influence of his mana on the welfare of the people 778
but also in his power over nature. When King Tuu-ma-heke was born a new mollusk called *kovare* appeared in the sea. White chickens multiplied at the birth of King Rokoroko-he-tau. There is still a belief among the natives that a great many plants vanished from the island with the kings who controlled them. The favorite variety of sweet potato called *huatea* is no longer found on Easter Island for it could not exist without the king who made it grow, explained my informant. Since the kidnapping of Maurata and his family no tortoises have appeared on the shore.

The following chant celebrated the king's beneficent influence upon nature, 643
especially on the sources of staple foods. The chant is here presented as 778
reconstructed and retranslated by me with the aid of Tepano. It had formerly 533
been transcribed freely and erroneously by Thomson (251, pp. 523-524). 539

What does the king make fertile in the country?
Mars comes up, appears in the sky. The king makes the shoots of the white sweet-potatoes grow in the country.
Now he makes the sweet-potatoes favorable, the sky favorable, the ancestors favorable.
What does the king make fertile in the country?
The crayfish, the *poopoo* fish, the conger eels, the *nohu* fish (*ape* fish?), the king makes fertile in the country.

643 Now he makes the crayfish good to eat and the *poopoo* fish, the moss, the ferns, the *katukatu-atua* plants.
778 What does the king make fertile in the country?
The mosses, the ferns, the *katukatu-atua* plants, the king makes grow in the country.
533 Now he makes the mosses favorable, makes the ferns favorable, he makes the roots of the *katukatu-atua* favorable.
●539 What does the king make fertile in the country?
He introduces the tuna fish, the *atu* fish, and the *ature* fish.
Now he makes the tuna fish favorable, he makes the *atu* favorable, he makes the *ature* favorable too.
What does the king make fertile in the country?
The yams, the taro, the sweet-potatoes the king makes grow in the country.
Now he makes the yams, the sweet-potatoes, the sugar cane, the shoots favorable in the country, in the shade.
What does the king make fertile in the country?
The turtle, its abdominal shell, its legs—these he makes grow in the country.
Now he makes the turtle, its abdominal shell and its legs favorable.
What does the king make fertile in the country?
The stars, the sky, the heat, the sun, the moon, the king makes fertile there above.
Now he makes the sky, the heat, the sun, and the moon favorable.
What does the king make fertile in the country?
Going up, he makes the dew, the heat, the sun, the moon favorable.
Now he makes dew, the heat, the sun, the moon favorable.
What does the king make fertile in the country?
The chiefs, the chiefesses he makes favorable in the country.
Now the king makes the chiefs, the chiefesses favorable.
What does the king make fertile in the country?
Worms, earwigs, beetles, the king makes fertile in the country.
Now he makes the worms, the earwigs, the beetles favorable, he makes them grow in the country.

643 241 The first fruits of all the products of the land were presented to the king with great ceremony (described by Roussel, 190, p. 360). "Only the king could initiate the harvesting of crops which were tapu as long as he ordered them to be."

643 782 Certain priestly functions related to nature were incumbent on the king. In time of drought he must send his son or another *ariki-paka* to perform rites beseeching Hiro to make rain fall. It may be assumed that the king also prayed to Hiro for rain, that he had something to do with the fertilizing of the fields, and that his power was beneficial to chickens.

SUPERVISION OF SEMI-RELIGIOUS ACTIVITIES

643 845 553 342 Assisted by a priest, the king had to eat in every house before it could be occupied by its owners. He also had to perform rites on a new boat. All twins were presented to him to be given a "royal name." I was unable to obtain details about this name or the mystical beliefs connected with twins.

643 304 Tradition tells that the recently tattooed young men gathered in Anakena and exhibited their designs to the king who sat on the head of an old image to examine them. If he was satisfied with the work of the artist, he said to the young man, "Ka hoa ki Tuna-roa" (Go to the ahu Tuna-roa), but if he

463

element in the names of several kings, and an old chant alludes to the *tahonga.* [533 539]

He naunau no ta Puku-naunau.	There is a sandalwood tree in Puku-naunau.
He rongo-rongo no ta Orongo.	There is a chanter at Orongo.
He tahonga no ta Puku-tahonga.	There is an expert craftsman in Puku-tahonga.
He kiakia no ta Puku-kiakia.	There is a *kiakia* bird on Puku-kiakia.

324 467 Present-day islanders still remember that the stone carvers were organized into a sort of guild. They were a privileged class, highly esteemed, and their profession was transmitted from father to son. To Geiseler (87, p. 13) and Thomson (215, p. 498) were pointed out natives who claimed to be the descendants of the image makers. They referred to their ancestors with as much pride as to the royal family. One of Thomson's guides "never missed an opportunity of stating that one of his forefathers was Uuratahui, the distinguished image maker."

324 465 Tepano told me that expert stone carvers (*tangata maori anga moai maea*) received orders from people who wanted a monument for their ahu. They worked under the leadership of a master (*tangata honui maori*) and were paid in fish, lobsters, and eels.

226 Expert fishermen were called *vaka-tangata* (people of the boat). They went fishing at the request of people who wanted fish.

RONGORONGO MEN

533 463 The sacred lore of Easter Island was stored in the memories of experts, called *tangata rongorongo.* Routledge (194, p. 244) is the first to apply this term to a special category of learned people. Present-day natives always speak of the chanters and learned men of the past as *tangata rongorongo.*

533 463 565 Thomson (215, p. 514) states that the knowledge of chants and of the so-called script associated with them was possessed only by members of the royal family, the chiefs of the six districts, the sons of the chiefs, and certain priests and teachers. There is little doubt that many experts belonged to aristocratic families. King Nga-ara, who was trained by his father, was one of the most famous *rongorongo* men of the nineteenth century. Other traditions, however, imply that chanters were numerous, and if this impression is correct, we may assume that nobility was not an absolute prerequisite for the profession. Probably on Easter Island as on Mangareva it was fitting for the king to possess the science of a priest, though it was not obligatory.

533 463 Little is known of the social functions of the *rongorongo* men. We know only that they taught chants in special schools, met once a year at Anakena to read the tablets, and gathered at Orongo during the annual competition of the bird-men (p. 390) where they "chanted all day; they stopped an hour to eat, that is all" (194, p. 260).

532 778 Routledge (194, p. 270) concludes that "on the whole the female figures and those with ribs seem to have been considered to be supernatural beings; they are generally called *akuaku*, and sometimes *atua*, while the others represent men."

Edge-Partington (68, p. 180) writes that the images were kept in the huts "either in niches (?) or suspended from the ridge pole, and were carefully wrapped up in nature cloth or tapa."

532 769 778 The wooden images showing protruding bones were intended to represent the spirits of dead people. This conception, which was very ably suggested by Desmedt (59, pp. 134-135) is borne out by traditions and by the statements of natives who still conceive the spirits of the dead as identical with the wooden images.

532 773 778 The legend accounting for the origin of the first images has been recorded several times (194, pp. 269-270; 222, pp. 61-64; 27, pp. 137-138). Most of the natives know the story, and their version may be useful for a true understanding of the nature of wooden images:

539 He manau Tuu-ko-ihu mo (o)ho ki Hare-koka i Hanga Hahave. He noho Tuu-ko-ihu, he moe i Ahu-te-peu. He otea i te po a, he ea, he oho ki Vaitakatiki, ki Puku-takaure, ki Ahu-ava-a-atea, ki te Henua-kava. He iri, he oho, he tuu ki Punapau. I ka tuu atu ki mua ki te hitirau, ko te varua e momoe roa i te aro o te hitirau. He kavakava no, he ivi no, ina he hakari. Te ingoa nga varua era ko Hitirau ko Nuku-te-mango. He oho Tuu-ko-ihu. He rangi mai etahi varua ko Hauriuri te ingoa: "Ka ara korua, ku tikea ana te korua kavakava e te ariki." He veve veveri, he ara, he ui atu ko te tangata. He oho ro ana, he ea ki runga, he oho ararua, he pu mai amua, he ui ki te ariki: "Pehe taau mea maa." He ki te ariki: "Ina." He ki hakahou: "Atikea te mee aau i ui." He ki te ariki: "Ina." He ngaro hakahou tau nga varua era.

He oho Tuu-ko-ihu. He piri hakahou ki a Tuu-ko-ihu i Mataengo. He ui hakahou: "Pehe taau mee maa, e te ariki e." He ki Tuu-ko-ihu, "Ina." He oho hakahou Tuu-ko-ihu he piri hakahou i Puku-rautea. He ui hakahou ki a Tuu-ko-ihu: "Pe he taau mee maa e te ariki e." "Ina." Ana i haaki Tuu-ko-ihu ku tingai ana o te ui i to raua kavakava oira ana tingai. He ngaro hakahou.

Tuu-ko-ihu decided to go to the house called Hare-koka (House-of-the-cockroaches) at Hanga Hahave. Tuu-ko-ihu was living then in Ahu-te-peu. Early in the morning he left and went to Vaitakatiki, to Puku-takaure, to the Ahu-ava-a-atea, to Henua-kava. He went up and climbed to Punapau. He happened to see in front of the red stone two spirits who were sleeping near the (cliff) of red stone. They were just ribs and they had no bodies. The names of these spirits were: Hitirau and Nuku-te-mango. Tuu-ko-ihu went on. Another spirit, named Hauriuri, cried: "Awake, the king saw your ribs." They woke with a start and saw this man. They went, (they) climbed and crossed the way in front of Tuu-ko-ihu. They asked: "What do you know?" "Nothing", answered the king. They said again: "Perhaps you noticed something." "No", said the king. The two spirits disappeared again.

Tuu-ko-ihu went on. (But) the spirits met him again at Mataengo. They asked again: "What do you know about us, O King?" Tuu-ko-ihu answered, "Nothing." Tuu-ko-ihu went on and he met them again at Puku-rautea. They asked Tuu-ko-ihu again: "What do you know about us, O King?" "Nothing." If Tuu-ko-ihu had told them he had seen their ribs, they would have killed him. They disappeared again.

He turu, he oho Tuu-ko-ihu he tuu ki Hare-koka. I ka tuu atu Tuu-ko-ihu ki Hare-koka ko te tangata, e uru ana i te umu, te umu ava, he hoahoa i te tutuma o te toro-miro. He oho atu Tuu-ko-ihu, he too mai te tutuma, he mau ki roto ki te hare. He tarai i te moai e rua etoru raa. He oti te moai rae, he too mai i te rua tutuma, he tarai hakaou. He oti te rua moai ko Hitirau, ko Nuku-te-mango.

He moe mata hakahou Tuu-ko-ihu i te po, e hauru no a Tuu-ko-ihu, he ui atu te mata o te varua o Tuu-ko-ihu ki te nga vie erua ko Paapa-ahiro, ko Paapa-akirangi. He ui atu te mata o te kuhane o Tuu-ko-ihu. He kokomo ro ana i te rima. He veveri te kuhane o Tuu-ko-ihu. He ara, he otea, he too mai, he tarai hakahou erua hoki moai paapaa. He oti te tarai ararua moai, he too mai ahaha moai. He amo, he oho ki Ahu-te-peu, he tuu ki Ahu-te-peu ki roto ki te hare. He hakarere, he hakamaromaro a i roto i te hare. He noho.

He tanu mai te moai o te tangata ki a Tuu-ko-ihu mo anga tangata. I puhi i te umu i tau, i te moa, i tao i te ika, i te uhi, i te kumara, he mau mai ki a Tuu-ko-ihu o te anga i te moai. He noho Tuu-ko-ihu, he tarai, he oti te moai nei. He oti te moai nei, te raa ananake anga era Tuu-ko-ihu i te moai. O kope era o kope era e ku tata mai a te moai hoou he tarai hakahou. He moai umu ana ka vaai ki te hoa moai. He moai umu kore ana ka hakarere i ai ananake te moai e anga era.

He tuu ki toona raa, he oho mai te tangata ananake moai tae vaai. He ki ki te ariki ki a Tuu-ko-ihu: "E te ariki e, e Tuu-ko-ihu e, e ka vaai mai koe i tamatou moai." "Ka noho mai." He too mai Tuu-ko-ihu, he hakahaere i te moai i roto i te Hare-hakahaere-moai. He nape iho te ingoa o te hare ko te Hare-hakahaere-moai. He haere te moai kavarikavari i roto i te hare. He ui te mata o te hoa moai e haere mai era. He ki te tangata: "Kareka te moai ku haere ana iroto i te hare." Ai ka ui no te mata ai ka maharo no: "Kareka te moai e haere mai era." He tuu ki te ahiahi, he hohoki te tangata ki toraua hare ina kai vaai Tuu-ko-ihu i te moai i hohoki ro ai.

Tuu-ko-ihu went down and arrived at Hare-koka. When he arrived there the people were taking the stones from the oven. They were throwing away firebrands. Tuu-ko-ihu took two firebrands and carried them into the house. He carved first one image, then another from the firebrands. He finished two images [representing] Hitirau and Nuku-te-mango. 532 539 ● 773 778

Tuu-ko-ihu fell asleep and dreamed of two women: Paapa-ahiro and Paapa-akirangi. His soul in the dream had seen they were hiding their sex with their hands. Tuu-ko-ihu awoke with a start; he got up and when it was day he took wood and carved two flat images. He loaded them on his back and went back to Ahu-te-peu. He left the images standing in the house where he lived.

The people went to Tuu-ko-ihu with images to be carved. They lit their oven and cooked in it leaves, fowls, fish, yams, and sweet potatoes; and they brought this food to Tuu-ko-ihu, so that he would carve images. Tuu-ko-ihu carved and finished various images. He was working all day long. People and more people came with new figures to be carved. They [got] the images when they offered an earth oven to the owner of the images. But if there was no earth oven for the images, he [Tuu-ko-ihu] kept all the images he had made.

One day all the men whose images were not returned went to Tuu-ko-ihu and said: "O king, o Tuu-ko-ihu, give us our images back." "You wait." Tuu-ko-ihu made the images walk in his house and thereafter the house was called "The-house-of-the-walking-images." The images walked and made turns and turns. The owners of the images saw their images move and said: "How amusing are these images moving in the house." When they saw that, they were full of admiration. "How funny are these moving images." In the evening these people went to their houses, but Tuu-ko-ihu did not give [back] their images when they returned.

532 539 773 778 Routledge's version of this legend (194, p. 270) presents a single variant. The two spirits, in order to be sure that Tuu-ko-ihu has not seen their ribs after dark "prowled around the house, listening with their hands up to their ears, to hear if he gossiped about what he had seen, intending if he did so to kill him. The ariki, however, held his tongue." In the version published by Vives Solar (222, p. 62) the two spirits are awakened by a spirit called Akere-kere, who tells them that their ribs have been seen by Tuu-ko-ihu. Discarding the magical element of the tale, Vives Solar (222, p. 64) has Tuu-ko-ihu move the images by cords. On this misunderstanding, Knoche (126, p. 98) and later Brown (27, pp. 132-145) built their theory of the Easter Island marionettes and the parallels with Indonesia.

There is another tale about Tuu-ko-ihu and the images:

> There was a young man living in Riu-o-hatu. He planned to make a feast (*koro*) for his father. For that purpose, he raised chickens and had a house built. All his people worked on it. When the *koro* house was finished, he left his people and went to Ahu-te-peu to call on Tuu-ko-ihu and ask him for a statue. He arrived at Tuu-ko-ihu's place and asked: "Give me a statue, o king, in loan for the feast in honor of my father." The ariki said: "It is all right." Tuu-ko-ihu gave him an image. The young man took it and returned to his *koro*. He broke sugar-cane stalks, dug out yams and sweet potatoes and put bananas in a ditch. He lit the oven and put in it fowls, yams, and sweet potatoes. Some people sang *ria* chants, others, *ei* chants and others *a te atua*. They took all the foods—bananas, sugar cane, fowls—to the *koro* house. They set up the image at the door of the *koro* house, and the people went to admire this image. They spent three days in the *koro* house. This *koro* house was nice, and the people ate plenty of sugar cane and bananas.
>
> When the *koro* was finished, the young man stayed there. The third day, the *koro* caught fire. Men, women, and children shouted: "The *koro* is burning, the *koro* is burning." This cry sounded at Hanga-roa, at Motu-tautara, at Ahu-te-peu. Tuu-ko-ihu heard it and said: "O my brother 'The jumping-little-bird' (*piu-kekerere*) jump!" A servant of Tuu-ko-ihu was sent to Riu-o-hatu. When the young man saw him, he said: "Your image is burnt up." The servant said: "No, it did not burn." He looked for it and found it lying far away. The servant called the owner of the *koro* and said: "Here is your image." He returned it to Tuu-ko-ihu.

532 778 The connection of the images with the spirits of the dead is made evident in the first myth. The second shows that these images were exhibited during feasts and that perhaps their presence was indispensable. Numerous details about their handling, such as their ceremonial unwrapping, would be incomprehensible unless we suppose that these images were really gods or representations of deified ancestors. The handling of the images and the chants addressed to them correspond to the various methods of coddling and flattering the gods used in the Tuamotus and Tahiti.

In the course of time the artistic element may have become predominant; thus many of the images may have been carved and carried merely as ornaments or precious property, displayed during a feast.

776 definite reference to Tangaroa, Tu, Hiro, Rongo, or Tane—the most prominent characters of mythology throughout Polynesia. However, these gods were not entirely unknown; they seem to have had a purely academic existence and, as in Mangareva (28, p. 418), they were recorded only as legendary figures or as divine ancestors heading genealogies. The only definite evidence that Rongo and Tangaroa were known is their mention at the beginning of the genealogy of the king's family.

HIRO

The name of Hiro appears in a very old invocation for rain (p. 330). A
776 stone near ahu Mahatua on the northeast coast is named Pu-o-Hiro (the
823 Trumpet-of-Hiro). It is pierced by a natural hole and it is said that when the northwest wind blows, a sound like that of a trumpet is produced. The stone
[831] is covered with carved representations of the vulva (*komari*). An ahu on the south coast is called Tangaroa-Hiro. Hiro in the Society Islands is the protector of thieves. The Easter Islanders had a god invoked by those who had committed a larceny in order not to be caught. Presumably this unknown patron of thieves was Hiro.

TANGAROA

776 The kings of Easter Island, like those of Mangareva and other Polynesian islands, traced their origin back to Tangaroa. The exalted position of Tangaroa at the head of the genealogy of kings might be interpreted as a sign that he was one of the gods. As in Samoa and the Society Islands a month name of the local calendar (November) is called after the god (Tangaroa-uri). On Easter Island there is still a myth about a King Tangaroa who came to the island and manifested his supernatural powers in many ways. Although modern natives maintain that this Tangaroa was merely a human invested with mana, there is little doubt that he was originally a god. One informant told me that his name was Tangaroa-mea, the name of one of the great gods of Mangareva. As my informants had heard of the god Tangaroa of Mangareva, the analogy between the two names may be due to recent borrowings, but the tale itself was given to me as being purely local. Simon Riroroko, the last descendant of the kings, and Tepano, who told me the tale, insisted that King Tangaroa came from Mangareva.

776 The king, Tangaroa-mea said: "I shall enter the water like a seal and go to a country
773 where I shall be king." The king, his brother, said: "You will die, it is a distant country, you cannot go quickly. I can go there and return the same day."

539 They quarreled. Victory was Tangaroa's and he went to Easter Island. His mana was over the sea, in which he was like a seal. The mana of his brother was over the land.

He landed at Tonga-riki, and he was seen by the people. The clamor resounded: "People of the land, a seal has landed at Tonga-riki." People said: "He has seal's feet,

> seal's hands, but a man's face." They wanted to kill him. The king, Tangaroa, said: "I am the king, Tangaroa, I am not a seal." The people said: "No, he is a seal with a voice." 776
>
> They assaulted him with stones. They shouted: "Haul him to the shore." They 773 carried him to Pito-kura. They dug out an oven, put Tangaroa inside, and closed it 539 with stones. Later they opened the oven, but the meat was still raw. They covered the oven again and they stayed there waiting. They opened the oven again, and the meat was not cooked.
>
> The people said: "It was true, he was really a king, he was Tangaroa and not a seal. Therefore he is half raw."
>
> The brother of Tangaroa, Teko-of-the-long-feet, saw that his brother did not come back in one month. This king of a foreign country cried for his brother. He went to search for him. He landed on the islet. He put his foot at Retu (near Vai-tea). He was looking for his brother. He lifted his foot and stepped on Poike, but he did not see his brother. "Where is Tangaroa, the king?" he asked at Rano-kao, again at Retu, and at Pui. The men of the land were afraid. He lifted his foot again at Puku-puhipuhi, the place Where-Teko-planted-his-digging-stick. He again lifted his foot beyond Poike. He asked again, "Where is Tangaroa, the king?" He asked for the last time for the king, Tangaroa. He turned back, he disappeared to the foreign country. His feet trampled on the earth, but his head reached the sky. He was always asking about Tangaroa, the king.

It is highly significant that in this myth Tangaroa appears in the form of a seal. In the Tuamotus, Society Islands, and Samoa sea animals are the favorite incarnations (*ata*) of this god, for throughout Polynesia, Tangaroa was a sea god. The character of the deity is evidenced by the passage of the myth telling of Tangaroa's mana (power) over the sea and his brother's over the land.

RONGO

Rongo is mentioned in the kings' genealogy after Tangaroa and is given 776 as the son of Tangaroa. There is no evidence that the site of Orongo was named after Rongo.

MAKEMAKE

The greatest god of the Easter Islanders was Makemake. He is the only one whose memory has been preserved until the present day. The first allusion to Makemake is found in the early account of Gonzalez expedition (90, p. 100):

> I observed that on the day on which we erected the crosses, when our chaplains went 776 accompanying the litanies, numbers of natives stepped forward onto the path and offered their cloaks, while the women presented hens and pullets, and all cried *Maca Maca*, 782 treating them with much veneration until they had passed beyond the rocks by which the track they were following was encumbered.

This passage proves that in the middle of the eighteenth century Makemake was so important in religion that the natives were convinced that the god of the foreigners could be none other than Makemake. The offering of clothes and chickens indicates that such gifts were regularly presented to

776 [782] Makemake. Later missionaries confirm the statements of the Spaniards. The information given by Zumbohm (230, vol. 6, pp. 117-131) is especially valuable:

> Among the gods and goddesses of their mythology, our Indians acknowledge one they call the Great God, Etua, who they say is superior to all the others. Ko Makemake was his name. He rewarded the good and punished the bad. Our islanders apparently do not suspect the existence of an evil spirit and no proper name in their language expressed such a concept. In order to designate the devil, we were obliged to add to their vocabulary the word *tiaporo* (devil).
>
> [782] [798] However Makemake gave orders to the men through priests, male and female. These imposters, very able ventriloquists, pretended that the great god spoke through their mouths and asked sacrifices of chickens, sweet potatoes, fish, etc. Of course everything was to the advantage of the representatives of the so-called divinity.
>
> What was more horrible was to see sometimes small children disappear: Makemake had required victims, the priests said. But as a matter of fact they had themselves killed, roasted, and eaten the sacrifice. "How happy we are," some poor mothers told us. "We are no longer afraid that our children will be taken away as formerly."
>
> Makemake manifested his anger by thunder. We were told when we came of a bad man who had been killed by lightning.
>
> The great god had no wife. As for the others I counted ten of them who lived with families as our Kanakas told us.
>
> I did not observe that our Oceanians attributed vices to the supreme god. As to the atrocities committed in his name they either did not appear as such, because of the superstitions maintained by the priests, or they were attributed to the priests whom they blamed for not being the true interpreters of the god's will.
>
> Through the will and work of the supreme god, the first man and the first woman came from the earth more or less as the plant that springs up from the soil. They had immortal souls as had all their descendants. (See also Palmer, 171, p. 774.)

Geiseler (87, pp. 31, 33) gives the following details about Makemake:

> Their religion is poor. Their principal gods are Makemake, the creator, and Haua. To these deities they offered the first products of the soil.
>
> Makemake is represented by the eggs of the birds of the island of Motu-nui on the southwest side of the Rano-kao crater and they are fetched in July, August, and September. During all the other months they are tapu. Makemake is worshipped in the form of sea birds carved in the rock or painted.
>
> Makemake is the most feared god. He kills and eats the souls of the dead when they have been bad when alive. He protects the souls of the good which under his protection after death sleep on the island . . .
>
> The principal god Makemake is not directly worshipped, but receives honors through a series of wooden images which are carried around at the feasts in honor of the god.
>
> They [the natives] do not seem to have legends or ideas about the creation of the world, the origin of the natural phenomena. Makemake made everything—the earth, the sun, the moon, and the stars. They do not know apparently any more.

776 The myth transcribed below explains the origin of Makemake who was born from a skull:

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> There was a priestess watching over a skull on a rock in the bay of Tonga-riki, in front of the ahu Tonga-riki. The spirit Puna of the ahu was always looking at the priestess. One day a wave came and took the skull that was watched on the rock in front of the bay of Tonga-riki. The wave swept away the skull from above; it floated. The eyes of the priestess saw the skull. She leaped to take it, she swam behind the skull which floated ahead. She arrived in the middle of the sea, she was tired, she landed

on the island of Matiro-hiva. Haua saw this woman who was a priestess. He asked: 776 "Where do you come from?" "I am pursuing my skull." Haua said: "It is not a skull, but the god Makemake." 773

The priestess stayed. Haua fished a *mahore* fish for her to eat. They stayed all their days. One day Makemake said to Haua: "What would you say to our driving 539 the birds to the country I have come from? For that purpose I came here. Let us go." Haua said to Makemake: "It is good, tell the old woman priestess so that we may all three go together so she will pronounce our names and say to the people that when they take the cooked food into the house they must pronounce our names: 'Take for Haua, for Makemake.' Say that to the old woman so she will warn the people of the interior above the earth." Makemake told this woman to teach what she had heard Haua say to Makemake.

Makemake went back and said to Haua: "Let us go drive the birds to the country." Haua said: "Let us go." They both went and they drove the birds. The old woman was with them. The birds went and landed. Makemake looked for a nice place. They left the birds at a place called Kauhanga. They stayed three years. The birds were eaten by men, women, and children. Makemake came back with Haua. They chased the birds again and left them at Vaiatare. They waited again for three years. They saw that men ate the eggs. They again drove the birds to the island of Motu-nui. The birds remained in the place where no men were, therefore all was good for them.

The tale turns back to the old woman. She stayed in a house at a place called Vaimaho. She taught the people when they took the food out of the oven and when they brought the basket with sweet potatoes into the house that they must say: "Take for Haua, take for Makemake." For sugar cane, fish, eels, tuna fish, and all the foods, they pronounced the names of Haua and Makemake.

The tale goes back to the birds of the island. The men went to the island and saw many birds and eggs of the *manu-tara* (sooty tern). They turned back and landed ashore, they talked to the men, the women, the children. All the tribe went up and built houses at Orongo. They stayed there and celebrated the feast of the house, the feast of the finished house; they pronounced the names of Haua and Makemake. Time passed. The season for the sooty tern eggs arrived. The men went up to Orongo and stayed there. The servants went to the island, the masters remained at Mataveri. The *manu-tara* laid their eggs. The servant found the first egg of the bird, he took it, he went keeping his hand on the first egg, returning from the island. Therefore another feast of the egg was made after the first one when the birds were driven by Haua and Makemake.

This legend reveals three important beliefs concerning Makemake, first 776 of which is his origin from a skull or his incarnation into a skull. The order of incarnation will always be obscure because the legend is incomplete. The 773 association of the god with a skull suggests the possibility that he is the supernatural being represented so frequently in rock carvings, which depict a human face with huge eye sockets. The large orbits may be a conventional pattern such as that used in the Marquesas for figuring a human head, but it is equally possible that the Easter Island artists wished to represent a skull. The connection that I am trying to establish is purely hypothetical, but it is supported by many bits of evidence. The images of the bird-man at Orongo, which even in early days were interpreted by the natives as symbolic of Makemake, are closely associated with the big-eyed head.

The second piece of important information embodied in the legend is the linking of Makemake and Haua. No mention has ever been made of Haua

775 well. Actually one of us had carried it home. Tepano told me with the
greatest seriousness that an *akuaku* had stolen his waistcoat with his watch
and that he never found them again, although he was sure that nobody was
near the place where he had left his clothes and where, he added, his cousin
had died. Every man on the island will tell you that he has at some time met
an *akuaku*. Of course South American superstitions have influenced the
177 natives and they see ghosts under the guise of the Christian devil, a black
fellow with fiery eyes.

The cats which roamed around our tents at night were considered spirits,
825 and they were greatly feared. When their cries were heard too near or were
too dismal, the terrified natives resorted to prayers and spent the night reading sacred books.

CREATION CHANT

A creation chant collected by Thomson in 1886 is supposed to give a list
533 of gods and goddesses who mated and produced most of the natural objects
●539 known to natives. This chant was obtained from old Ure-vai-ko, who recited
773 it as the text of a tablet. Unfortunately the spelling of many native words is
inaccurate and inconsistent. A translation made by Salmon is equally free, as
776 he assumed that the procreators were all gods whose names were meaningless,
and thus misunderstood the true nature of the chant. The text given here
is based on Thomson's and corrected by natives, but many verses are not intelligible.

Atua-matariri ki ai ki roto ki a te Poro, ka pu te poporo.	God-of-the-angry-look by copulating with Roundness (?) produced the *poporo* (*Solanum nigrum*).
Himahima-marao ki ai ki roto te Kihitupu-henua, ka pu te kihihi.	Himahima-marao by copulating with Lichen-growing-on-the-soil produced the lichen.
A Oevai ki ai ki roto Kava-kohe-kohe, ka pu te kohe.	Oevai (?) by copulating with Fern produced the fern.
Matua-anua ki ai ki roto ki a Pipiri-hai-tau, ka pu te niro.	The Parent-mother by copulating with Pipiri-hai-tau produced wood.
A Ngingi-e-ai ki ai ki roto ki a Humutoti, ka pu te mahute.	Dryness by copulating with Humu-toti (Tattooing-of-the-leg) produced the paper mulberry.
He Ti ki ai ki roto ki a he Ta, ka pu te ti.	Ti by copulating with Ta [Tattooing] produced the ti.
A Tura ki ai ki roto ki a Tei, ka pu te mauku-uta.	Elevation (?) by copulating with Highness produced the inland-grass.
A Hau [or Heu] ki ai ki roto Vava, ka pu te turéme.	Hau tree by copulating with Vava (?) produced the *tureme* (*Dichelachne sciurea*).
A he Kai ki ai ki roto He Peue, ka pu te mataa.	Sharpness by copulating with Adz produced obsidian.
Viri-koue ki ai ki roto Aringa-reheuru-arero, ka pu te rona.	Twining by copulating with Beautiful-face-with-penetrating-tongue produced the morning-glory plant.

Atua-Metua ki ai ki roto kia Riri-tunarai, ka pu te niu.	Parent-god by copulating with Angry-eel produced the coconut.	533
Atua-Metua ki ai ki roto ki te Vuhi-atua, ka pu te toro-miro.	Parent-god by copulating with Vuhi-the-god produced the *toro-miro* tree.	539
Atua-Metua ki ai ki roto ki te Puhavao-atua, ka pu te moana.	Parent-god by copulating with Puhavao-the-god produced green-leaves.	773
A he Uru ki ai ki roto te Tumu, ka pu te marikuru.	Grove by copulating with Trunk produced the ashwood tree (*Sapindus saponaria*).	776
A te Veke ki ai ki roto Pohuhutu-hutu-tere-vai-mangaro, ka pu te veke.	Dragon fly by copulating with Bug-that-flies-on-fresh-water produced the dragon fly.	
A Hahamea ki ai ki roto Hohio, ka pu te takaure.	Stinging-fly by copulating with Swarm-of-flies produced the fly.	
A Ukia ki ai ki roto More-manga, ka pu te ngarava.	Branch by copulating with Broken-crotch produced the beetle-living-in-rotten-wood.	
Vie Moko ki ai ki roto kia Tea, ka pu te kena.	Goddess Moko by copulating with Whiteness produced the gannet.	
Te Reheue ki ai ki roto Vie Raupa ka pu te raupa.	Reheue (?) by copulating with Goddess-leaf produced the leaves.	
A he Roe ki ai ki roto Uuhipura [or Nuhepura], ka pu te roe.	Ant by copulating with Uuhipura [or Nuhepura, Glowworm?] produced the ant.	
Te Hatu ki ai ki roto kia te Api-ai-raro, ka pu te toa.	Hard-soil by copulating with Covering-below produced the sugar cane.	
Ira-pupue ki ai ki roto Ira-kaka, ka pu te pia.	Irrigation by copulating with Leaves produced the arrowroot.	
Mangeongeo ki ai ki roto he Rake-rake, ka pu te kape.	Acridness by copulating with Bad-taste produced the arum.	
A Hue ki ai ki roto Pana, ka pu te hue.	Calabash by copulating with Pana (?) produced calabash.	
He Hina [He ima?] ki ai ki roto kia Rui-haka-ma-rui, ka pu te raa.	Moon (?) by copulating with Darkness (?) produced Sun.	
Huru-au ki ai ki roto Hina-oio, ka pu te moa.	Feather by copulating with Hina-oio (?) produced the fowl.	
A Hikua ki ai ki roto Hina-oio, ka pu te uraura.	Tail (?) by copulating with Hina-oio produced the crayfish.	
Tingahae ki ai ki roto Parararara-hiku-tea, ka pu te niuhi.	Killing by copulating with Flat-one-of-the-white-tail (the sting ray) produced the shark.	
A Hikue ki ai ki roto Hina-oioi, ka pu te taoraha.	Tail (?) by copulating with Hina-oioi (?) produced the whale.	
Tiki-te-hatu ki ai ki roto Hihohiho-ki-te-turu, ka pu te paroko.	Tiki-the-lord by copulating with Running-and-flowing-down [water] produced the rockfish.	
Tiki-te-hatu ki ai ki roto Hina-popoia, ka pu te Hina-kauhara.	Tiki-the-lord by copulating with Hina-the-heaped-up produced Hina-kauhara.	
Tiki-te-hatu ki ai ki roto Maea, ka pu te herahera-kiko-mea.	Tiki-the-lord by copulating with Stone produced burning-red-meat (?).	
Tiki-te-hatu ki ai ki roto Rurua-tiki-te-hatu, ka pu te Ririkatea.	Tiki-the-lord by copulating with Rurua-tiki-the-lord produced (king) Ririkatea.	
E timo te raemea [amura he ki te aro] mo tunu te ika, mo hangai i te ariki.	He taught that the brook fish . . . were to be cooked and given as food for the king.	

533 Takoua ki ai ki roto Tukouo, ka pu te poopoo.	Takoua by copulating with Tukouo produced the poopoo-fish.
● 539 E Toto te uhi no kino no naroko no nga oreno, no nga tokotoko rua papa.	(Thomson's translation: "E Toto discovered the sweet taste of the yam and made it the principal food of the people.")
773 E puoko te maika no Tupa-iti[38] no Tupa-nui[38].	The head of the banana is for King Tupa-iti and King Tupa-nui.
776 Uku ki ai ki roto kia Rori, ka pu te ngaatu.	Uku (?) by copulating with Undulation produced the bulrush.
Kuhikia ki ai ki roto Taurari, ka pu te ngaatu.	Kuhikia (?) by copulating with Wetness produced the bulrush.
Kuhikia ki ai ki roto Rupe-roa, ka pu te turi.	Kuhikia by copulating with Pigeon produced the sea-gull.
Taaria ki ai ki roto Taaria, ka pu te tau-eehu.	Small-thing by copulating with Small-thing produced the imperceptible-thing.
Hainge (?) ki ai ki roto Hatukuti, ka pu te evea.	Hainge (?) by copulating with Hatukuti produced the wind (?).
Pauaroroko ki ai ki roto Hakukuti, ka pu te tae-rongo-veteve.	Pauaroroko (?) by copulating with Hakukuti (?) produced the free-ones-who-do-not-obey.
Hini-rere-rere ki ai ki roto Kanoho-tata-poro, ka pu te poporo.	Delaying-to-run (?) by copulating with Staying-until-tomorrow produced the poporo plant.
Numia a Tangaire turu herohero te toto o te o kovare.	It runs red, the blood of the *kovare*.
Ka mau te kovare, taratara te kovare.	Abundant the *kovare*, rough the eels.
Turu ki te ua manau (?) manavai roa.	The rain falls in long drops.
Ruanuku [raituahe a ana kihorou eaa e toe tua tanu to tana moko] eaha hangai e toe e uhi, e kumara.	Ruanuku . . . . . . what was left to be fed on the yams and the sweet potatoes.

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The value of this version of the chant is impaired by uncertain spellings, arbitrary translations, and the unintelligibility of the last part of the text which seems to have no connection with the first part. All attempts to discover the original sequence and meaning of the words failed despite the assistance of the natives. Though some parts of the text remain obscure, the general character is obvious. It is a typical Polynesian procreation chant patterned after the genealogical recitals stressed in eastern Polynesian society. The scheme of the chant is simple and monotonous. It consists of the enumeration of a series of natural objects, such as plants, animals, and celestial phenomena, represented as offspring of progenitors, some of whom are gods and others personified natural objects or abstract qualities belonging to the object supposed to have been produced by their union.

The names which could not be translated may refer to deities, but probably this will never be proved. The parents who are unmistakably gods are: Atua-Matariri (God-of-the-angry-face), whose name suggests the god Tu in New Zealand; Atua-metua (God-parent); Matua-anua, a name translated by Easter Islanders as "God-mother", a doubtful interpretation as he is a male. Motua-anua bears great resemblance to Anua-motua, the

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[38] Tupa-iti and Tupa-nui are certainly proper names. Salmon makes Tupa synonymous with king. "King Tupa figures in Easter Island and in Mangareva, where he is said to have introduced various plants." This linking of the names from two areas is purely hypothetical.

name of a Mangarevan legendary character who is said to have colonized the island of 539
Mataki-te-rangi. This transposition would not be unusual in the Polynesian language.

Tiki-te-hatu is the famous Tiki, the first man or the creator of the first man in 773
central and marginal Polynesia. Tiki copulates with Hina-the-heaped-up and begets Hina- 776
kauhara, who is connected in a legend with the great god Makemake (p. 314). Throughout Polynesia Hina is the first woman made of a heap of earth and generally the wife of Tiki; in the Tuamotus she is the daughter of Tiki. Rurua-tiki-te-hatu is probably a daughter of Tiki. In the Tuamotus we find also Tiki under the name of Rua-tiki, which is the equivalent of Rurua-tiki-te-hatu. The copulation of Tiki-te-hatu with stone (*maea*) is a striking allusion to the procreative act performed by Tiki with different objects (Tuamotu, Mangareva).

Te Ririkatea, probably a legendary ancestor, as his name appears in the genealogy of the kings, is said to have been a king of Marae-renga, the homeland of the Easter Islanders. Vie Moko (the Woman Lizard) is a popular character in the folklore of the island and also a spirit (*akuaku*) associated with Vie Kena (the Woman Gannet). It is not by chance that in the chant she is the parent of Kena. But here there is a strange inconsistency; Vie, the first part of her name, expresses a female, yet in the chant she occupies the place of the male parent and probably mates with Tea (Whiteness), the gannet.

Of extreme importance is the mention of Riri-tuna-rai as the female being who, with Atua-metua, conceives the coconut (*niu*). Here is a faint suggestion of the widespread Polynesian myth of the origin of the coconut which grew from the head of an eel (*tuna*), the lover of Hina. A version of this myth is present in Mangareva, but as fresh-water eels do not exist in these islands, Tuna is considered there as Man. On Easter Island there are no fresh-water eels or coconuts, and the name *niu* is given to the fruit of the *Thespesia populnea*, but the chant has retained the traditional association of the eel with the coconut.

Vuhi-atua and Puhavao-atua, who were impregnated by Atua-metua and produced the *toro-miro* and *moana* (green leaves), and Hina-oio, who is given three times as the mother of different water animals, may be deities or legendary characters of the same order as Riri-tuna-rai. As these words could not be translated by the natives, they may be proper names.

Many parents of the natural objects are themselves natural objects, personifications, or individualized qualities of the objects supposed to be their offspring. Usually things related to each other are closely associated. Thus, Kihi-tupu-henua, the ground lichen, is the mother of Kihikihi, the ordinary lichen; the *kava-kohekohe*, a species of fern, is the mother of the fern *kohe*; the *pohuhutuhutu*, an aquatic insect, is a parent of the dragon fly; the sting ray is a parent of the shark; and so on. The parts of an object may be its progenitors; for instance, trunk (*tumu*) produces the ashwood tree. The genealogy of an insect is based on its habitat—"Branch by copulating with Cut-crotch produces the beetle-living-in-rotten-wood."

Typically Polynesian is the device by which an object is made the offspring of its personified qualities. Thus acridness and bad taste produce the *kape*, a tuber which is extremely bitter when not well cooked. Sharpness and adz are the parents of obsidian, from which knives and spearheads were made. Killing is the father of the dangerous shark (*niuhi*).

Sometimes one parent has the same name as the progeny. Thus, the ti by copulating with the ta produces the ti; the dragon fly (*veke*) by copulating with the *pohuhutuhutu* insect produces the dragon fly. As the grammatical form is not identical for parent and offspring, the author of the chant probably differentiated between the two words.

Sometimes the choice of parents seems to be based on alliteration: for instance Ti and Ta produce Ti; Ka-noho-tata-poro is mother of Poporo, and Poro is one of the parents of Poporo. The function of certain objects has led to the choice of these parents. Thus, Ta (tattoo) has been selected as the mother of Ti probably because charcoal made of ti leaves was used for tattooing.

539 773 776 If the end of the chant were not so garbled, it might give a hint as to its practical value and the circumstances in which it was recited. The last verse stresses the importance of the yam (*uhi*) and sweet potato (*kumara*), which were the staple foods of the island.

PRIESTS

793 Our knowledge of the nature and organization of the priesthood is so slight and so confused that no clear distinction may be made between the high priests and the ordinary magicians or sorcerers. It is not possible to ascertain whether the ancient priesthood was always loosely organized or whether the original institutions were forgotten after the Peruvian raid of 1862 which crushed the native civilization of the island.

Undoubtedly the gods were attended by priests, although Geiseler (87, p. 33) and Routledge (194, p. 239) declare there were no priests, and Thomson (215, p. 470) affirms that native priests were simply wizards and sorcerers. However, Roussel (190, p. 360), our best authority on Easter Island, says: "There were priests and priestesses. Their functions were reduced to very few things: to preside at the rejoicings on the occasion of the birth of a child and to drive away the bad spirits of a sick man." Priests also composed and recited chants in honor of the dead. Such limited activity does not tally with the exalted social position of the priests; according to Roussel they were next in rank after the king.

793 787 782 We have already seen (p. 312) that Makemake manifested his will through male and female priests. These servants of the gods were inspired by the deity who entered their bodies and spoke through their mouths. The offerings of chickens, fish, and sweet potatoes were received by these priests, who also demanded human sacrifices. This information, although scant, shows that on Easter Island the power and duties of the priests did not differ very much from the general Polynesian pattern.

793 My informants and those of Routledge always attributed the performance of the religious and magic rites to the *ariki-paka*, who were noblemen of the Miru tribe (p. 129). While it is very likely that the chief priests were recruited from the royal or aristocratic families, it is doubtful that all the *ariki-paka* were fit for these functions.

171 793 The close association between nobility and priesthood is a common feature in Polynesian culture, many instances of which have been recorded on other islands. The tapus surrounding the *ariki* were, in many respects, analogous to those of the priests. The sacredness of kingship and nobility linked the *ariki* very closely with ceremonial life. A hint of the priestly nature of certain *ariki* functions is to be found in a statement made by Geiseler (87, p. 33) on the authority of Salmon: "In early days when the kings enjoyed important power and respect, they functioned as priests and they started and they led the religious festivities."

Years ago, the father of Victoria made two *koro*, one in behalf of the father-in-law and the other in behalf of the mother-in-law of his son, Miguel Rapahango. He wanted to make his son "big" (*haka honui taana poki*). The brothers and closest relatives and his other sons and daughters each contributed fowls or some kind of food. All these presents were to be returned some day. The fowls given by the brothers were delivered to the brothers and cousins of Miguel's father-in-law, Emilio Paoa, who received the *koro*. The other fowls were given to Emilio who bestowed them upon his brother (*motuha*).

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The feast was celebrated in the house of Victoria's father and there were more than 250 fowls bound to two ropes. In the same place there was a big earth oven or food gift (*umu parehaoga*). The *motuha*, on the same day, made another earth oven in his house and brought the food to the house of Victoria's father. The food gift of the *motuha* was called *umu motuha*. He gave the food to Miguel Rapahango, who presented it to his own father. The food taken out of the earth oven of the *koro* giver was delivered to the father-in-law and to the people who helped.

Victoria remembered quite well that Miguel's wife untied one fowl and gave it to her father, Emilio Paoa, who took the other fowls presented by the brothers and sisters of his son-in-law and distributed them among his relatives of the Paoa family. The other fowls, with the exception of 20, he delivered to his brother. The brother distributed the fowls among his family and friends because he had no wife or other brothers. Emilio Paoa gave some fowls to his *tumu*, who is a neighbor, a man of a tribe living close by.

If the *koro* was celebrated for a mother-in-law, she gave the fowls to her brother, he to his wife, the wife to her brother, and so on. During the feast the people sang this song:

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I o te korongo mai nei	Here is the feast sung
I Moana-vera-vera-ra-tahai	In Moana-vera-vera-ra-tahai (name of a place)
Rima turu, turu.	Hands raising, raising.

I asked Tepano to imagine that Beatriz, who was the wife of his son Jorge, made a *koro* for him. Tepano said he would give the fowls to his brother, Pakomio. Pakomio would present them to his wife and she to her brother. A cousin of Pakomio's wife could make a *koro* and the presents would come back in the same way. Sometimes a brother of the father-in-law of the *motuha* might give fowls to his brother, who in turn gave them to his wife; she delivered them to her daughter, the *motuha's* wife. The *motuha*, Tepano's uncle, would give the fowls back to Tepano.

As a rule one never made a *koro* for his brother or his cousins, but if one were an orphan he sometimes celebrated a *koro* for an elder brother. The present made in a *koro* was called *mee ravaa* (?) or *mahia*. A *koro* could be celebrated in honor of a dead father (*koro puoko mata*, feast of the dead skull of the father). The paternal uncle received it for the dead. The son who offered such a *koro* was assisted by his brothers, his cousins, and his friends.

There were no *koro* in winter because the earth ovens of the *koro* are "finished" (*umu koro huri*). The man who presented a *koro* during the month of July made a special earth oven which was called *umu anakena*. In it he cooked some fowls which he gave to the *motuha*. Tepano informed me once that the *motuha* could keep 5 or 10 fowls. They were called *haokuku*. The *motuha* brought to the feast from 20 to 50 fowls which he delivered to his

574 431 brother who in his turn gave them to his son. Sometimes they were given to the wife of the man who made the *koro*; she passed them on to her brother or her father.

602 554 I was told that the son could give 5 or 10 fowls to his father on the occasion of the *umu anakena*. The father distributed them among people who had helped him when he was hungry (in time of famine for instance). This present was called *moa haka kio* (to reward with fowls; literally, "fowls made prisoners").

During the feast of the *koro* the father or the mother praised the generosity of the son:

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E poki	koro	nui	e mooku mo	te matua	e	(e nau e)
Son	of feast	great	for me	for the father		(for the mother)

If he had already made a *koro* for one of the parents the formula would be a little different:

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E poki	koro	nui	mo	maua	ko	nua	e
Son	of feast	great	for	me	and	for your mother	

431 602 The *koro* is closely related to a custom which is now prevalent in Easter Island and which obliges the men to make presents to the brothers or the cousins of their wives. Generally it is only one brother or one cousin who receives these presents. I was told by all my informants that "the brother-in-law who is chosen is the best-liked one, and sometimes the others become jealous." A husband must also make presents to the sister of his wife. Every one who receives a present must make a return gift on a later occasion, and if he has self respect he will give more than he has received. The *mahia* or present to a brother-in-law or a cousin cannot be something made by one's self; it must be a gift obtained from a parent or a friend. As Tepano told me, "The one who gives you fowls, he only is your brother, only the fowls have value." That is, the symbolism of the gift stresses a close personal relationship between the giver and the cousin chosen as recipient. The *mahia* may also be a circulating present which passes through many hands according to the old *koro* system.

KORO HOUSE

345 In connection with the *koro* is always mentioned a big house, also called *koro*, where young people spent their time playing various games. This house was the material symbol of the generosity of the *koro* giver. Tradition has preserved descriptions of *koro* houses which were several hundred feet long and more than 20 feet high. Materials for the construction of the house were often provided by relatives or friends who aided the giver of the *koro* in his expenditures. Tepano said that *koro* houses were intended for young

people, both boys and girls, who resided in them for months, generously provided with all sorts of delicacies, but tales seem to indicate that adults also could enjoy the careless life of the *koro* houses. Certain tapus seem to have been enforced on the *koro*, and definite rules were observed in them; no religious ceremonies are mentioned apart from the consecration of the house by an *ariki*. 345 [784]

The host, whose own house was near the *koro*, supervised everything and enjoyed the sight of all the people having a good time. Food was distributed in abundance, and sometimes more than 10 earth ovens were cooking at the same time. The sweet potatoes and chickens which were served during the feast had been accumulated by the owner of the *koro* over a long period of time, and his relatives or friends contributed presents of food, given to him under the condition that some day he would help them on a similar occasion. The last day of the feast was especially gay, and when the rejoicings were over the *koro* house was pulled down with the aid of wooden carved lizards. (See 194, p. 234.) The poles which had been used in the *koro* construction were carefully guarded to be used for the next celebration. 574 [431]

The *koro* houses were supposed to be kept clean. Tradition tells of a *koro* house to which the *ariki* Tuu-ko-ihu was invited and which he left because he saw in it the excrement of a child: 574 514 539

> They built a *koro* house in Ahu-a-pepe. They made a very long house. They had yams, sweet potatoes, and chickens. They lit the oven, they threw the food into it and cooked it. They sent a message to Tuu-ko-ihu to call him to this new *koro* where food was ready. A child defecated in the house. The king came and went in and spoke to the owner of the *koro*, "Now take out the food for the king, put in the sugar cane." The head of Oroi was hanging down in the house. Tuu-ko-ihu noticed it and recognized it, "Here is the head of Oroi," he said, "Rest here, your teeth used formerly to eat turtle meat in the foreign country of Marae-renga."
>
> They gathered bananas in the house. Tuu-ko-ihu saw the excrement of the child. He could no longer eat sugar cane, banana, sweet potatoes, chicken, or fish. He got sick because of this excrement. Tuu-ko-ihu took the hanging head and went to his home. The people in the *koro* house said, "The king does not eat the food. Who took the head which was hanging down?" The owner of the *koro* saw the excrement and said, "That's why the king did not eat. Stinking is the excrement of the child." He noticed then that the head was no longer there and that the king had taken it with him.
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> The owner of the *koro* gathered chickens, fish, tuna fish, and eels, and enlisted the workers to help him to recover the head. They removed the stones, they dug the ground until they reached the house of Tuu-ko-ihu where the head had been buried. They dug everywhere, even under the seat of Tuu-ko-ihu. There they found the head and took it from the king.
>
> The owner was working in a banana plantation. He saw a rat, chased it and digging in the hole of the rat found the skull (again).

AREAUTI

The *areauti* feast, held in fall and winter, was probably similar to the *koro*. For both feasts a special hut was erected, and both were given at the 574 345

THE FEAST OF THE BOAT

Near Vaihu there is a mound, called *miro-oone* (the earth-ship). A feast which consisted in imitating the activities, postures, and language of a ship's crew used to be celebrated over it. Some of the natives were the *mataroa* or sailors and others the officers. The last of these shows was given not long ago, for the father of the present catechist, Timoteo Pakarati, is remembered as having played with great success the role of a captain. On this occasion songs were sung, one of which I transcribe below. This song was also considered an improvization to welcome a man by the name of Toorangi of the Eapaea lineage who came from Chile as a sailor. 574 533 [539]

E Toorangi a Eapaea e,	O Toorangi of Eapaea,
A te kapu mai hiva e,	He that came from abroad,
Ka hakaava ro	They are pushing forward
I te kaukau hakarava	The horizontal poles (the yards),
E Toorangi a Eapaea e.	O Toorangi of Eapaea.
Ka hakatata haro	They make incline
I te kaukau hakarava	The horizontal poles (the yards)
O Toorangi o te miro,	Of Toorangi of his ship,
Kahu aava.	The sail is inflated.

First Tepano assumed that this ship represented the big canoe built by Tuapoi, a legendary character (p. 382); then he said that it was Captain Cook's ship. The feast is no longer performed, but on the first day of the year the natives dress in navy uniforms and perform exercises which imitate the maneuvers of ships' crews.

Routledge understood that these dances commemorated Captain Cook's visits and that Cook and his English sailors were deified by the natives who erected big houses to celebrate his cult (*hare-a-te-atua*). This does not seem likely, for if the natives really had worshipped the Europeans why should they have chosen Cook, who was the third visitor to the island and who stayed on it a shorter time than the Spaniards?

The *hare-a-te-atua* mentioned by Routledge were probably big houses built for the feasts in which ceremonies and dances may have been performed. The feast of the ship, possibly very recent, was associated with ordinary feasts. My native informants stated that the *hare-a-te-atua* generally had nothing to do with the *miro-oone* or earth-ship.

GAMES

SURF-RIDING

Surf-riding (*ngaru*) is the only ancient Easter Island sport which has survived. As soon as days become warm, children go out to the surf with small planks on which they lie and let themselves be carried to shore by the 526 857

526 [857] waves. Today grown men swim only when necessary and never indulge in surfing. The many volcanic rocks scattered along the coast make this sport extremely dangerous and it can be enjoyed at only a few places.

Owing to the scarcity of wood, the natives formerly used conical bundles of rushes (*pora*) instead of surfboards. Any construction for surfing was described by the phrase *papa mo hakaeke te ngaru*. Provided with rafts (*papa*), the young men went into the surf and awaited a big wave (*he irimai te vave nuinui*). When the wave reached its peak (*te iri mai te vave rahirahi*), they turned (*te tieve*) to catch the wave, stretching their legs straight behind them. With their hands they seized the *papa* and propelling the board with their feet, they let themselves be swept in to the shore.

Tales refer to young men who had surf-riding contests before big crowds gathered on the beach to admire their skill. Ordinary surf-riders catch the breaking waves, but strong young men of old went far away from the shore into a heavy surf, where they caught great unbroken swells.

A song still popular on the island is supposed to have been chanted at
526 surfing contests as a spell to make opponents fall, but it is also connected with
533 a string figure.

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E Pua e, e Pua te Ohe Ohe e pua.	(A place near the beach of Hangaroa where the children go surf riding.)
Te na nia he tama	There on the top [of the board] is a youth
Tera Hiro rangi [Te raa, hirorangi]	[The sun, the foam (?)]
Paku, paku	The tide is low
Ruahie hati mai a hati pu.	Ruahie [a place near Hangaroa], the (wave) breaks and spends its force.

SLIDING

524 857 514 There is a vague tradition that in olden days the boys used to slide on the slopes of the numerous volcanic hills scattered over the island. They sat on banana or ti leaves and slid down tracks on which they had urinated to make the path more slippery.

CONCEALING AN OBJECT

524 Estella (79, p. 25) describes a game which may be ancient. The players crouch or sit in a circle and secretly pass around some object. One player in the center of the circle tries to find the object; and while he is looking for it, he is abused and struck by the rest of the group. If he succeeds in getting hold of the object, he sits in the circle and the person who was discovered takes his place. During the entire game the players in the circle recite a monotonous chant. This last detail seems to indicate the antiquity of the game.

SHAM BATTLES

The sham battle was one of the favorite entertainments of children. 526 Divided into two sides, they threw at each other spears tipped by pieces of 857 gourd shell in the shape of obsidian points (*taua pahera*). Legend states that children frequently discovered and substituted obsidian points for their harmless spear points (p. 376). Sham battles (*tuna*) in which either adults or children threw stones was another form of training for wars.

At feast gatherings, young men displayed their athletic skill in running, 526 spear throwing, and other feats of dexterity (215, p. 468). 574

THROWING GAME

Knoche (123, p. 202), describes a throwing game which was probably 526 introduced from Tahiti or Mangareva. I never saw the game and the islanders [177] never mentioned it to me.

> A small groove 150 mm. long is traced on level ground. Across the groove they put a little stick 50 mm. long. The players have thin sticks 550 mm. long that they introduce under the small one to throw it as far as possible. The winner is the man who throws the piece of wood farthest.

TOP SPINNING

Spinning tops (*makoi*) were popular toys. They varied in type according 524 to materials used. The most common top was a capsule of the *makoi* (prob- 857 ably *Thespesia populnea*), pierced through the middle by a round pin with [824] two sharp, fire-hardened points. *Makoi-oone* were made of a clay found in craters. Children mixed it with water and sugar cane juice and left it to bake in the sun. A clay top is preserved in the Museum für Völkerkunde, Vienna (22838). It is a hard, red clay ball, 28 mm. in diameter with a wooden handle 135 mm. long inserted through it. This object is listed in the catalog as a tattooing hammer, but its form makes such a use very unlikely.

Stone tops are said to have been large and were thrown without the use of a string into a stone basin, where they kept spinning for a long time. While the tops were spinning, children used to sing the following song: [533

Kanini te makoi nau opata.	Spin the top [made of *makoi* capsules] from the cliff. 539] ●
Ka tuu te makoi miro rakerake;	The wooden top does not stand up well;
Kanini koe te makoi oone o te Rano-kao.	Spin the top made of the clay of the Rano-kao.

KITE FLYING

Kites, called *manu hakarere* (flying birds), were made of tapa cloth and the head of a bird was painted on each of them. They were flown by children.

(p. 310) is called Pu-o-Hiro (the Trumpet-of-Hiro). The percussion plate was made by digging a hole about 3 feet deep and 1 or 2 feet wide. A large gourd, half filled with tapa or grass, was placed in the hole, which was covered with a thin stone slab. A man stepped on the slab, and with his feet beat time for dancers and singers. 534

SINGING

Ancient music has disappeared, with the exception of two songs which, though not very old, seem to give a faint idea of the rhythm and character of the genuine native music. Unfortunately I had no phonograph and could record only the text. The first song was composed about 30 years ago and is always given as an example of the old music. It tells of the landing of some Chinese on Easter Island. It was the first time the natives had seen men with long hair and wrist watches. 533

I rari te reka hiva	They are wet the joyful foreigners 533
Toe hakavie.	With hair like women.
I topa mai ai.	They landed here. 539
Mo toona hinete hora	For their watches riding on
I te rima	Their hands.
Ana tangi, tangi.	It sounds, it sounds.

The other old song, composed 40 or 50 years ago, is a short, satirical song which is repeated endlessly at feasts. It tells of the marital disgrace of Aru-manu-vie, a famous fisherman, whose wife had been stolen by a certain Rahi.

Rahi toke vie a Aru-manu-vie.	Rahi stole the wife of Aru-manu-vie.
Maitetuuapai toke mai ai	At Maitetuuapai he took
I te vie a Aru-manu-vie.	The wife of Aru-manu-vie.

On various occasions, Tepano called my attention to old classifications of songs which unfortunately were not very clear to him. He explained that the songs called *a-te-atua* or *hare-a-te-atua* were solemn, had something to do with the gods, and were chanted during great feasts. The *a-te-atua* alluded to the giver of the feast and lauded him. The name *hare-a-te-atua* may be compared to the name of the *areauti* feasts cited by Eyraud (81, vol. 38, pp. 66-67), but Routledge was informed that the *hare-atua* were large houses in which Captain Cook and his sailors were worshipped as gods. However, these large houses were probably *koro* houses in which feasts were held. The songs may well have been called after the place where they were sung. 533

The *a-te-hakakakai* dealt with war. The *koro hakaapo*, a chant with a "good" meaning, was characterized by the low, quiet tone in which it was sung. A lament or chant recited at funerals was a *riu*, though the confused informants associate this name with erotic compositions (*hoko riu*).

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Lament

E hata tae kava	O bug that does not smell
E kakai koe ia, Tau-mahani, i te vie honui e.	You eat, Tau-mahani, the respectable woman.
E hata tae kava e,	O bug that does not smell,
E ka-kai koe ia, Tau-mahani, i te vie honui e.	You eat, Tau-mahani, the respectable woman.

Hei songs were always called "bad" but I was never sure exactly what Tepano meant by "bad." He explained to me that these songs were injurious and were directed against an unfaithful woman or against a girl who paid no attention to the love of some man. He said that they were sung by a group 516 of men and women. The women squatted on their knees in front of the men who tramped the resonance box dug in the ground.

I obtained a single sample of a *hei* which was supposedly composed by a woman who had been abandoned by her husband of the Tupa-hotu tribe. After a few days he came back at night, scratching at the door. At first the wife thought that it was a rat and composed the following song:

Tupa-hotu rakerake	Tupa-hotu is bad
Tae tangitangi rikiriki.	I am not crying, not even a little.
Hove e kiore e nekuneku mai nei.	It is perhaps a rat that scratches here.
A koia o ku tata hakahou mai a.	He has come back here.

Only four love songs are remembered by present natives. The first describes a Miru girl who leaves her lover in the morning and is dampened with dew:

E Miru, a ivi rari i te hupe e	O Miru (girl), you are dampened to the bones by dew
I te hupe, hau[10] a Rano-aroi.	By the dew of the Rano-aroi.
Kae pakapaka i topa ro ai	You won't be dry when you go
Ki te roto tatau mahute	To soak the paper mulberry
Mo te nua hute pukao.	To make the cloth for the ribbon of your topknot.

The second chant is supposed to be recited by a girl whose younger sister loves the same man as she does.

E Mea, a tino mamahi rua e ki te iti, ki te nui e.	O Mea, for your body both the little and the big one are fighting.
He tonga, te pua, repa hoa	It is winter, my friend, the flower is very fragrant
Ka eo, ka eo, ka kava nei.	The flower is very fragrant.
He hora, te pua, repa hoa,	It is summer, the flower, my friend,
Ka mariri mai tooku aro nei, aue, aue.	Is withered on my breast, alas, alas.
Ku mataku mai a i te vie honui e,	The older wife is afraid,
He te hotaki mo haroa o te rei, o too rei mata nei.	Here is the wreath to hang an ornament, the ornament is your face.
Hē tou taina, e Mea e.	O my brother, O Mea.
E Mea a te raa e.	O Mea (Dawn) of the sun.
Taina panioro[11] roa.	Sister indeed like a Spaniard.
I tua i te Ana-heu-neru e.	Behind the Cave-where-the-neru-live.

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[10] *Hau*: drops of dew at dawn. The girl is symbolized by them.

[11] This word was translated as "Spanish," an interpretation that is confirmed by the last verse; Ana-hue-neru is a cave on the eastern promontory of the island.

In this third chant the girl is compared to a fish whose fins are the girl's topknot. 533 539

E mau koe i te mate o te manava	You are sick with love
E tupa ki raro ki Ahu Akurenga.	You are a crab that lives below at Ahu Akurenga.
E ika tuutuu pukao.	You are a fish with topknot.
Mo raro koe,	You go down,
E ika, uka hoa e.	O fish, you are my girl friend.
Mo toro-miro tae hahati	For a *toro-miro* tree that cannot break
Hare-pepe[illegible] a matuu vaai a	Seaweed of the parent separated by
Toka roaroa.	The long rock.

A married girl who is shut in the house of her father-in-law and wants to escape to meet her lover, sings the following song:

E Manu e, ka pari mai toto	O Manu, my blood oozes
Hare keri ena aaku i te po, e Manu e.	When I dig under the house, O Manu.
E au tae kai i te kumara	I do not eat the sweet potatoes
O tau korohua nei ko, Maea-te-renga.	Of this old man, Maea-te-renga.

The earliest literary allusion to singing in Easter Island is that by Beechey (15, vol. 1, p. 46). He describes a group of women gathered near the landing place who sang and made gestures of welcome. Eyraud describes briefly the singing at an *areauti* feast (p. 350). Loti (146, p. 28) gives the following poetical description of Easter Island music: 533

> They sing, the Maoris; they all sing beating their hands as if they were making a dance rhythm. The women utter notes as soft and fluty as those of birds. The men sometimes make small falsetto voices, thin, quavering, and shrill. Sometimes they produce cavernous sounds like the roars of enraged wild animals. Their music is made of short and jerky phrases, ending in gloomy vocalizations descending in minor tones. They seem to express the surprise of being alive and also the sadness of life. Notwithstanding, they sing in joy, in the childish joy of seeing us, in the pleasure of the small new things we bring them.

Less charming, but certainly more reliable, is the description given by Geiseler (87, p. 40):

> Great attention is paid to singing. Their singing has three parts with a sounding bass. They have a great many beautiful songs which sound quite nicely in this language abundant in vowels, although produced in the monotonous Polynesian way. Apart from game, dance, and love songs they have also chants for the dead, for the dying or wounded people. The principal characteristic of these songs is the deep bass. These songs are sung in a sitting posture with legs bent underneath. They have a leader who gives the pitch. At the beginning of each chant they accord their voices to a sort of scale so that they may appreciate the purity and the unison of the voices. The songs are accompanied with movements of legs and feet which are very lively.

At the time Geiseler visited the island, the natives had been subjected to missionary influence for a long time and had already learned all the splendid Tahitian *himene* which they still sing. The songs Geiseler collected are still 533 177

[illegible] *Hare-pepe*: seaweed in which fish are abundant, especially the *nahi*.

533 known and do not seem to be very ancient. He obtained some recitations associated with string figures and one love song.

177 The present-day natives are very fond of singing. Their musical lore is abundant, though most of the songs are of Tahitian or Chilean origin. They pick up melodies quickly from seamen. Hymns taught them by missionaries have been transmitted through two and even three generations without the [745 slightest change. These hymns consist of European motifs modified by Tahi- 868] tian influence. Sophia Hei and another woman have a singing school where the girls gather twice a week to practice hymns for Sunday mass. The native choirs are well trained and sing in perfect harmony.

533 The few old songs which are still remembered are sung while sitting on the heels, and the measure is marked by the balancing of the body from one side to the other. The word *rutua* means singing in choir or marking the cadence. In church the women singers squat on the floor. The voice of the leader, who always starts the song, is heard quite distinctly above those of the other singers. I heard the native songs only at church or when especially requested.

In days gone by the natives sang during feasts, and at the time of the
533 changing moon they used to dance and sing in the evening and late into the
536 night. As proof of their ability to improvise short musical pieces I transcribe
539 here a song composed by Maria Ika, my informant's wife, on the occasion of the transporting of the stone image which is at present in the Museum of the Cinquantenaire in Belgium.

Ka totoi ia ahu Orongo,	They have been hauling from the ahu Orongo,
Ka totoi ia ahu Orongo,	They have been hauling from the ahu Orongo,
Ka totoi a te hanga tomo	They hauled those who landed at the bay
Reka hiva e roou korua	The joyous foreigners you take care
A Hanga-one-one mo mau,	Of Hanga-one-one to carry it,
Mo hata i runga i te ahu	To put it on an ahu
Ui uka o te Peretia.	Where the Belgian girls will see it.

Short compositions which describe the cause of a feast or in some way
533 allude to it are still sung by the natives. To celebrate the arrival of the
539 Chilean training ship *Baquedano* a few years ago, the natives had a feast at which they sang the following song, contrasting the stinginess of the crew of the *Araucano*, another Chilean ship, with the more generous behavior of the crew of the *Baquedano*.

E rake rake te *Araukano*,	The *Araukano* is bad,
Te nehenehe te *Baquedano*.	The *Baquedano* is good.

Some 20 years ago the natives composed a song in honor of Edmunds, former manager of the Williamson-Balfour Company, whose native nickname was Moni-hiva. The song is still popular.

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E te Moni-hiva, Moni-hiva,	O Moni-hiva, Moni-hiva,
I tomo ai kia Roa e,	He landed at Hanga-roa,
Te Moni-hiva-arengá e.	O Moni-hiva-arenga.

Estella (79, p. 78) collected five Easter Island songs which are still known by most of the natives. Dr. E. G. Burrows, specialist in Polynesian music, after examining them for me, concludes that these songs are modern Tahitian. Three of the five have a range of one octave, which is possible in what he considers pure Polynesian music but rare, especially in eastern Polynesia. Though none of these songs have a complete European scale, the tonality seems nearer European than Polynesian. None has the characteristic Polynesian emphasis on one principal tone. In rhythm there are some departures from the regular meter of simple European music. This feature is probably Polynesian, for Tahitian *ute* have similar rhythms. 533

No genuine Easter Island music has been recorded. Admiral Byrd made some records of the local music during his short stay on the island. Unfortunately he asked only the young people to sing, and they knew only Tahitian or Chilean songs. Burrows has heard these records and states that the songs were Europeanized either by way of Tahiti or of Chile.

DANCES

One-foot Dances

Admiral Du Petit-Thouars (65, vol. 2, p. 230) mentions a hopping dance performed by a few natives who climbed on board the *Venus* and danced to amuse the seamen. The same dance was observed by Geiseler (87, p. 41) in 1886: 535

> The dances are different from the usual Polynesian type. While in Samoa they sit and swing their hips, making movements with the arms, here they stay on one foot and extend the other by jerks following exactly the rhythm of the song. From the movement it could be inferred that the so-called recreational dances were quite immoral.

A modified form of this dance, called *upaupa,* still survives and is very popular among the natives. It is always danced by couples who hold each other by the hand and hop first on one foot, then on the other. After hopping thus for a time, they change hands, the man turns in the opposite direction, and both continue circular hopping movements. Sometimes the partners face each other, hopping continuously on one foot. Nowadays the dance has a European character, and the natives told me that it had been taught to them by a French sailor who had been shipwrecked on the island. Twenty-five years ago the natives performed this dance in a more traditional style, as we may infer from a quotation of Knoche (123, p. 202): "The Katenga is a very obscene dance in which a file of men stand opposite a file of women. The dance consists of jumps on one foot with flexed knee. The bodies are turned alternately to one side and then to the other." [177]

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collected by the early French missionaries and later by Salmon who told them to Thomson (215). Mrs. Routledge (194) apparently made a good collection of the old folklore but published only a few myths. More legends and tales were made known by Knoche (122, 123). Unfortunately his versions are based on texts established by Vives Solar who misunderstood most of his information and added fanciful details to give more color to the narrative. The folklore contained in Brown's work (27) suffers from the same fault. All my material was collected in the vernacular and translated literally. The texts were checked on the island by natives and now are stored in the library of Bernice P. Bishop Museum. In the English versions presented here, I have tried to follow exactly the original, cutting only the unnecessary repetitions that delight native audiences. I am confident that I gathered all the extant folklore of the island, for at the end of my sojourn natives confessed that they had no more tales to add to my collection. I have no reason to doubt their statement since they always showed real eagerness to help me record the ancient traditions. That I should transcribe the native text was for them a guarantee that their folklore would be preserved forever.

THE CYCLE OF URE-A-VAI-A-NUHE

ORIGIN OF THE BONE FISHHOOKS

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Formerly people fished with stone hooks. But the fish did not bite and they could catch neither tuna, nor the *pei* fish, nor any other kind of fish. They came ashore with nothing and they gave the children the *ature* fish that they caught in their nets.

One night, when he was asleep, Ure dreamed that his soul went to the house of Tirakoka. He entered and saw a composite hook that was hanging there. The soul of Ure-a-vai-a-nuhe looked attentively at the hook. He saw also a very small hook and a stone hook which were hanging in the house. The soul returned to the body. When day broke, Ure took human bones and carved a fine hook out of them. Then he asked another man for a stone hook. Ure said, "Let's go fishing tomorrow and I shall catch tuna fish if I go with you." The people said, "It will be a good thing if you catch tuna fish." Ure finished the hook, and the next day went to the beach carrying a line in a basket. He went to Hanga-piko. He took stones for his line and he wound the line round the stone. He and another man arrived with their canoe at the place called Haka-nononga. Ure shook the seaweed to spread the mollusks which are the bait for the *ature*. Then he paddled his boat to the place called Haka-kainga. There he and his helper caught *ature* with their net. When the boat was filled with *ature*, they returned to the place called Haka-nononga. Ure threw the hook while the owner of the boat held it with the paddle. A tuna fish bit the hook and Ure pulled it out. The man who was with him asked, "With what have you caught this fish?" Ure answered, "With a stone fishhook." The man kept silent. Another canoe arrived, for the people had seen Ure pulling out a tuna fish. They came to inquire, "With what have you caught this fish?" "With a stone hook," answered Ure. For the second time a tuna fish bit the hook, and Ure pulled it out. The fishermen saw it and they returned to ask again, "What do you put at the end of your line?" Ure lied for the third time, "With a stone fishhook." Actually he was fishing with his bone fishhook. Once again a tuna bit his hook. Then all the canoes came. They seized Ure's line and pulled it out. They removed the hook and examined it: it was a hook of human bone. A canoe came near Ure's boat and the men hit him on the head with a paddle. They broke his head and Ure was very sick.

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THE STORY OF URE

Ure came from the house of his father to the beach and climbed a *miro* tree. He stayed on the tree where he fell asleep. His father Vai-a-nuhe was looking for him. When he found him on the tree he brought him food and returned. Ure remained all night long singing:

E Ure-a-vai-a-nuhe,	O Ure-a-vai-a-nuhe,
Ku tikea te aha, te rakutia,	They saw your mouth, your hands,
Maikuku, memea oou,	Your nails, your red nails,
E Ure e, te repa e.	O Ure, the young man.

Two female spirits came at night intending to kidnap Ure. The spirits broke two branches of the tree on which Ure-a-vai-a-nuhe was lying. He climbed higher and continued to sing his song.

There were only eight branches on which Ure-a-vai-a-nuhe could sleep. Each night the spirits broke one. The people heard his song and when there were only two branches left they went to tell Vai-a-nuhe. "Go there lest your son will be caught by the spirits. There are only two branches left before they catch him." Vai-a-nuhe the father left and arrived near the limbless tree. Ure-a-vai-a-nuhe was still singing. His father took him back to his home where the spirits could not kill him.

Ure lived with his father for awhile, but again he disappeared. He hid himself in a hole at Hanga-piko. He stayed in the hole singing:

Ua mata tahi	A single drop of rain
Uka Akoa	Girl Akoa
Ua mata rua	A second drop of rain
Uka Akoa	Girl Akoa
Ua mata toru	A third drop of rain
Uka Akoa	Girl Akoa.

He sang in that way for hours and days. The people told the father, "Ure makes lots of noise." The father answered, "He is my son, he became insane for no reason."

Ure left the hole and went to Vai-rapa. Later he climbed the volcano. He looked around and saw banana trees. He plucked a bunch of bananas. The owner of the bananas saw that a bunch had been cut. He asked the banana tree, "Who cut you?" The tree answered, "A handsome little man cut me." The owner of the bananas looked for Ure and found him. He shut him in his hut. An orphan reared by this man saw that the owner of the bananas was preparing an earth oven to cook Ure. He said to Ure, "You are going to die; they make an earth oven for you." Ure said, "He should not kill me if he wants bulrushes in this lake." The orphan went to see the owner of the bananas and told him about his conversation. This man asked, "Why did he say that?" The orphan said, "I told him that he was going to die and that the earth oven was for him. He answered that if he was killed you could not get bulrushes in this volcano." The man said, "All right, get a white fowl." The orphan took a white fowl, opened, cleaned, and roasted it and brought the intestines to Ure. He cooked food in the earth oven and brought chicken and sweet potatoes to Ure. Ure went to sleep, but in the middle of the night, he went to Anakena. There he took bulrushes and cut them into three pieces. He planted the upper extremities in the Rano-aroi, the stem in the Rano-raraku, and the lower part in the Rano-kao. That very night he planted bulrushes in all the crater lakes. The master of the lake heard at night the roaring of the bulrushes. He said, "At last the lake makes a noise." In the morning he saw the bulrushes and was very pleased.

Ure went to Vai-ro. There he stayed in the water in the form of a hook. An old woman who had come to draw water saw this hook. She took it to her house where she kept it for her husband. Together they admired the hook and put it in safety in a calabash. While the woman was gone to prepare an earth oven, Ure emerged from the calabash. When the man and his wife returned, they found him, and the man asked, "Where does this young man come from?" Ure left.

He was no more a hook but a man. He arrived at Paka-a-tai. There he changed himself into a high and beautiful turmeric plant which everybody admired. The people said, "Look, Ure again made magic." One day some men dug out the turmeric and cut the root. The plant cried, "Ay, ay." They dug deeper and cut the root. The people said, "This is Ure making magic." Ure left and went to the house of his father at Paka-a-tai.

URE-A-OHO-VEHI AND THE TWO SPIRITS

Ure-a-oho-vehi lived at Apina-nui with his wife and his boy, Ure, who was a handsome young man. One day, two female spirits called Kavakava-aro and Kavakava-atua came from Poike to the house of Ure at Apina-nui. The two spirits entered the house and saluted the young man. He greeted them. The two spirits said, "We are going to louse you." The young man said, "All right." The spirits loused him and Ure fell asleep. The spirits went out and made a big noise in order to see whether he was sleeping heavily. One spirit entered the house again, covered Ure with tapa and wrapped him in the mat on which he was sleeping. Then they flew with him to Mount Parehe where they put him in a cave. Ure was still sleeping soundly and did not awaken.

The two women went to a foreign country to look for a poisonous substance called *ioio-rangi*. A black crab climbed the mountain and awoke Ure, "Wake up. You are in another region. You have been kidnapped by the spirits Kavakava-aro and Kavakava-atua. They brought you to this place. Look, they went to get a bad stuff called *ioio-rangi* for you to eat. Do not eat it because you will die. When they give you this substance throw it to me. I am going to take it. Stay there, I shall come back with a chicken from the oven." The black crab left; she was an old woman Pikea-uri (Black-crab).

Pikea-uri arrived at her home and lighted the earth oven. She caught a chicken, plucked, and cleaned it. She cooked it in an earth oven with sweet potatoes. Then she hurried with the food to the cave, for the spirits were about to come back. When she arrived at the cave with her basket, she said, "Eat this food. Fill your stomach before these bad beings come back. Be filled up when they come. Keep some chicken meat for the moment when they give you the poison. When these bad spirits turn their eyes away, throw the poison below where I shall be concealed." The old woman then returned home. The spirits passed by and shouted, "Heh, bad old woman, Black-crab, did you open our mat?" The spirits arrived at the cave of Ure and untied the mat. They gave him the poison, but Ure ate the chicken meat. The spirits said, "He ate it."

"Eh, young woman, he has eaten it." When they turned their faces Ure took the poison and threw it to the old woman. The spirits saw that he did not die and said, "The old woman has opened the mat. That is the reason Ure is not dead." The spirits shouted to the old woman, "We are going to kill you."

The spirits went down to kill the old woman. She fled into a hole below a stone and there remained hidden. The spirits began to dig with a stick. When digging they asked, "Is this hurting you?" The old woman said, "Not at all. It does not hurt me at all." Again the spirits said, "Your legs are cut." The old woman answered, "No, my legs are not cut." The spirits asked, "Isn't your head off?" The old woman said, "Not at all." The spirits became tired and returned to their country abroad.

The old woman, Black-crab, stayed to take care of Ure. One day a boat went out to fish *ature* as a bait for tuna fish. Ure saw the boat and chanted:

Ure-a-oho-vehi nui.	Ure-a-oho-vehi the big one.
Ana oti tooku matua, e roa marengo,	My father is bald,
E kai tangata mo hatu oou.	He eats people for his ceremonial earth oven.
E Ure e, te repa e.	O Ure, the young man.

Ure chanted again:

Ka hau, e ka hau.	May the wind blow, may the wind blow.
Ngaehe, ka hau,	May the wind sing,
Te nukunuku Kavakava-aro, Kavakava-atua, kakolâko	The kinky hair of the spirits Kavakava-aro, Kavakava-atua, search
Ure-a-oho-vehi hiki hahove	Ure-a-oho-vehi is dancing outside,
Ure-a-oho-vehi nui	Ure-a-oho-vehi the big one
Ana oti, tooku matua, e roa marengo	It is finished, my father is bald,
E kai tangata mo hatu oou,	He eats people for his ceremonial oven,
E Ure e, te repa e.	O Ure, the young man.

Ure used to chant this every time the canoe went to sea. The people in the canoe heard him.

The father of Ure had put a tapu on the land on account of his son. No earth oven was lighted, no fire was built; no man, no woman and no child played in Apina-nui.

One day those who had heard the chant of Ure went off in their canoes. They went to Rano-kao and descended into the crater to get the moss used in caulking. On their way back they passed through Apina. A woman said to Ure, the father, "There come two men." He said, "Let them come." The woman remarked, "But this place is tapu on account of the child." The father said, "It does not matter. Let them come." The two men arrived and saluted Ure. Ure gathered wood for his earth oven, and cooked in it fowls and sweet potatoes. Then he joined the two men in the house. The men said, "We are here to tell you that we heard this chant every day in our canoes." They repeated the chant of Ure, the son. The father of Ure cried. The two men said, "We are going to Mahatua tomorrow so you can see. Cover your bald head, so that the young man will not jump." The three men arrived at Mahatua where they stayed to collect seaweed. Afterwards they went to sleep. They left the following day. They paddled to a place called Haka-kainga. The two men said to the father of Ure, "Cover your bald head so that your relative will not jump." Ure saw the canoe. He chanted his usual song.

The canoe went back to the shore and Ure the father took leave of these men. He went back to Apina where he gathered fish, eels, and octopuses. He prepared a big feast to which he invited many people. They came to share in the banquet and to help him afterwards. They carried to Mount Parehe the bundles of food and the cords of fishing net. There Ure distributed the fish, the crayfish, the eels, and the octopuses to everybody.

An ugly girl called Anga-ihu-more-apu-a-puakatiki came and received a bundle of fish, eels, and tuna. This ugly girl said, "It is a dirty thing, for this reason we are not going to eat it." They all ate. Then they tied cords to the net. The girl of Puakatiki went into the net and they lowered her to the cave where Ure was. They cried to Ure, "Roll your mat, roll your tapa, put them into the net and you enter it so that we may lift you." He rolled the mat and the tapa; he put them into the net, and then entered the net himself. The Puakatiki girl shouted, "Lift up." The people above the cliff lifted her up. They arrived at the top. The father was very pleased that his son had come back and they returned together to Apina-nui.

TUU-KO-IHU AND THE TAPA CLOAK

A war party of Tupa-hotu, Marama, and Hotu-iti marched against the Miru of Ahu-te-peu and Vai-mata. They arrived at Kahurea where a battle was fought. A man of Hanga-te-tenga appeared wrapped in a stained tapa cloak. The Miru warriors noticed the cloak and wanted it, for it was a sumptuous garment. At night the Tupa-hotu returned to their district and the Miru to Ahu-te-peu. There they spent the evening dis-

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cussing the beautiful tapa cloak. They were overheard by a servant of Tuu-ko-ihu who reported the conversation to his master. Tuu-ko-ihu said, "This thing will come to me."

After daybreak the Miru warriors marched against the Tupa-hotu and the Ureohei. Another battle was fought. The owner of the cloak stained with turmeric was there fighting. Suddenly his cloak was torn from his neck and flew over his head. He said, "Cloak, go straight ahead." The warriors saw the flying mantle and shouted, "The cloak is flying, it is gone in the air, it is gone." The owner repeated, "Cloak, go straight ahead."

The cloak flew through the air and finally arrived at Ahu-te-peu. It paused over the little and the long ahus near Tuu-ko-ihu's house. From inside his hut Tuu-ko-ihu cried to his servant, "Go fetch my mantle that slid over the little and the long ahus." The servant found the cloak and brought it back to Tuu-ko-ihu.

THE LIZARD WOMAN AND THE GANNET WOMAN

(The origin of tattooing)

The lizard woman and the gannet woman came from their home at Hakarava and went to the bay of Hanga-takaure. The lizard woman asked, "What is the name of this ahu?" "It is Hanga-takaure, the name of this land," answered the gannet woman. "What is Hanga-takaure to myself and to two beautiful women, the lizard woman and the gannet woman?"[illegible] They continued along the south coast and at each settlement the elder sister, the lizard woman, asked her younger sister, the gannet woman, for the name of the place. When she had been told she always replied, "What is this place to myself, and to two beautiful girls, the lizard woman and the gannet woman?"

The two sisters dived into the water and swam to Motu-nui. They stayed there and slept with the young men Heru and Patu. They became pregnant, gave birth to children, and reared them until they were grown. These two women were tattooed on the thighs, the cheek bones, the throat, the lips, the fore arms, the jaws, and marked with circles on the buttocks.

The husbands went to Poike on the main island and slept with two other women who became pregnant and gave birth to children. The husbands returned to Motu-nui.

The children of the lizard woman and the gannet woman had been tattooed on the legs and the jaws. They went to the main island and arrived at Orongo. The older one jumped on a stone of usual size and shouted, "Look at me, brother, as the red new moon." The younger one sprang on a small stone and said, "Look at me like the round moon." They went to Vinapu, to Maherenga, and to Papa-tangaroa-hiro in search of surf-riding. Finally at Otuu they saw men, women, and children watching the surf-riders and the breaking waves. The young men asked the people for surf boards and went out to where the waves were breaking. A big wave reached its peak, then came a flat wave; the young men were carried on the waves and landed on shore. The people shouted, "The surf-riders have landed!" The young men returned the boards to their owners. They went away and bathed in fresh water, then sat by a rock.

Two boys went to a well and drew water. The young men, sons of the lizard woman and the gannet woman, made a spell and broke their calabashes. "Why have you broken our calabashes?" asked the boys. "We don't know. Who are you?" asked the young men. "We are the sons of Heru and Patu," replied the young men. "How could you be sons of Heru and Patu, you are crabs, crayfish, and octopuses." The two men told their

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[illegible] The questions and the answers of the girls are presented in the form of a chant in which are enumerated all the ahus of the south coast. Since this list may be useful, I reproduce it here:

He ui hakahou a vie Moko: "Ko ai te ingoa o te ahu nei?
Ko Hanga-nui no na ho te kainga."
He ki a vie Moko: "A hara ka Hanga-nui no nui hia au, ki te uka maitaki ho vie Moko, ho vie Kena."

He oho ki Vai-takiho, Hanga-tuuhata, Tama, Te Hanagai, Hanga-maihiku, Kiri, Hanu-te-tenga, Rangavae, Ahu-mahiho, Ovai, Opiri, Akahanga, Ka, Motu-o-papa, Ana-onero, Hunreva, Koehe, Puka-ache, Pakeie, Runuatu, Hanga-tee, Tarakiu, Tuhu, Motu-rua, Hanga-paukura, Papa-tangaroa-hiro, Hanga-hahave, Moai-o-umu, Ahu-mamona, Vinapu, Vai-a-tare, Ahu-rikiriki, Orongo.

father what the young men had said, and the father said, "Go and fetch these young men." The two ugly men went to get the young men and together they went to the house of the father. The two young men went into another house where there were two girls. They stayed there and were fed chicken, sweet potatoes, and fish by the father. They seized the girls to sleep with them but the girls did not want that. In the morning the girls saw how beautiful the two young men were and fell in love with them. They seized them and pulled them about, but the young men did not want them. So the young men left and went toward Hanga-nui. The girls followed them to Orohie, to Malo, to Papa-haka-heruru. The young men arrived at Vaikaranga and entered a long feast house for boys and girls. Inside were ugly girls called Angu, who were jealous when they saw the good-looking girls called Hangu-arai, and decided to deceive them. All the girls went to the shore to bathe. The ugly Angu said, "Let us go to the rocks and jump." The Hangu-arai girls replied, "You jump first and we shall jump after you." One of the Angu jumped. "May she sleep on the rock," said the Hangu-arai. The other ugly Angu said, "She is dead." "No she is just asleep," said the Hangu-arai, "You jump and be finished." The other Angu jumped and died. The Hangu-arai then returned to their husbands, Heru and Patu.

The two mothers stayed on the island. One day the elder went to a heap of rock called Rangi-manu and shouted to the sea, "You Vivivivi and Vaovao come and tear me to pieces." They came and lacerated her and she died. Then the younger sister did the same thing. The tale is finished.

THE BAD SPIRIT RAERAE-HOU AND THE GOOD SPIRIT MATAMATA-PEA

There were two spirits called Raerae-hou and Matamata-pea. Matamata-pea went to Marotiri and stayed in the house on the island. Raerae-hou went to Hanga-piko where tuna fish were being landed. He asked for an *ature* which was given to him spitted on a stick. On his way back he met a girl, Toi, who asked him to give her the fish. He said, "I shall give it to you over there." The girl thought that he was a real man and went with him to the place where he had promised to give her the fish. She said again, "Give me the fish." The spirit answered, "I am going to give it to you over there." They went on together. At Vinapu, Toi demanded again, "Eh, man, give me that fish." "No, I am going to give it to you over there. Come to the place where I shall give it to you."

They stopped at Hanga-hahave, Hanga-paukura, Hanga-tee, Huareva, Akahanga, Rungavae, Hanga-tetenga, Hanga-maihiku, Hanga-tuuhata, Mata-uri. Every time the girl asked for the fish she received the same answer.

They arrived at Tonga-riki, where the spirit said, "The place where I shall give the fish to you is near. I shall give it to you on the island of Marotiri." They passed Otuu, Ruapu, Papata-mahahine, Voro, Pu. They swam together to Marotiri and climbed to the top.

Raerae-hou said, "Come into the house. I shall heat the earth oven for the fish. The girl entered the house. The spirit Matamata-pea saw her and asked, "Who brought you here?" "A man," she answered. Matamata-pea said, "He is not a man, he is a demon, like me.". Matamata-pea saw the earth oven being lit for the girl. He asked, "Is it your earth oven? Who told you to come here?" "I asked for the fish," said the girl. Matamata-pea repeated, "He is not a man, but a spirit like me. If black smoke rises, don't go, if white smoke rises go out. I shall help you. In Rano-raraku there is a hole open for you. When you get in it, lie on your stomach and conceal yourself below, so that you will not be seen lest you be killed." The girl saw white smoke rising from the earth oven. The spirit said, "Go out, go." The girl left, carried by the smoke. She landed on Rano-raraku and crept into the hole called Punakari. An old woman saw her and asked, "Who are you? Have you eaten? Have you a belt?" "Here," said the girl. "Throw one end of it to me," ordered the old woman, "So that I may tie sweet potatoes for you to eat." The girl untied her belt and the old woman tied to it sweet potatoes. The girl lifted her belt and found a calabash filled with sweet potatoes. The girl ate them and returned the calabash to the old woman. Then she went to sleep. At dawn the following day, the old woman called again for the belt to be thrown down. Again she tied sweet potatoes that the girl lifted.

Raerae-hou searched for the girl from Mataveri to Hanga-piko, to Vinapu and Vaihu. He finally got tired looking for her. In the meanwhile the girl stayed in her hole fed by the old woman. The girl then left Pumakari and returned to her place. She stayed in a *koro* house at Mataveri. Raerae-hou came to the house. The girl said to the other people, "When he enters, pierce him with your digging sticks; kill him." When the spirit was about to enter the house the people pierced his body with their digging sticks. Raerae-hou ran toward the other door but again he was transfixed with digging sticks. He died and his blood spouted, ran along the rock called Hanga-vai-rapa, and became a shell. The people burned his corpse and reduced it to coal and to ashes. The girl forgot about the incident, for nothing was left of the spirit.

The following year the girl wanted crabs, shellfish, and urchins. The sea was calm, so she went to the shore. There she saw the big shell. She took a stick and lifted the shell. A wave came which took the girl away. She died in the sea and was never seen again.

ORIGIN OF THE TURMERIC

A fragrant wind blew from the Rano-raraku, the perfumed mountain. One day two female spirits came from abroad, attracted by that fragrance. The elder said to the younger, "Let's go and look for the place where this fragrance comes from." "Yes, let us follow the perfumed track," answered the younger one.

They arrived on the island and, following the perfume, they climbed the Rano-aroi. They found there two young men, Hina and Karama, who were working. They exchanged salutations. The young men said, "Pretty girls, come along with us." The girls answered, "Yes, you are good-looking too." Then they asked whence came this fragrance that had reached their country. The young men said, "It comes from us." They stayed there talking and the girls fell in love with them. The young men said, "Return tomorrow." They exchanged salutations again and the spirit girls returned abroad to their homeland.

Hina and Karama had gone to their house where they slept. The girls returned the following day and called on them. They lived with the young men for a while and finally noticed that the perfume came from a mountain called the fragrant mountain, Rano-raraku. They said, "It is from there that the perfume comes. The young men lied to us."

Later the girls abandoned their lovers because they masturbated with stones. They were disgusted and escaped.

TE MOKO-ARANGI-ROA AND THE HELPING SPIRIT

The father took with him his sons, his wife, his sweet potato stems, his yams, his banana shoots, his sugar-cane cuttings, his hens, his cocks, his clothing and his gourds, and went to Mataveri. There his children remembered the youngest boy and said, "A child has been forgotten." The father said, "Leave him there. That is his country." They stayed at Mataveri. The father released the cocks and the hens; and planted his bananas, his sweet potatoes, his sugar cane and his yams.

Moko-arangi-roa (The-face-of-the-long-lizard) remained in Anakena. He planted his bananas, his sweet potatoes, his sugar cane, and his yams. He took two eggs, and buried them in a heap of earth. He built a fire and warmed the heap like a mother hen setting over her eggs. There was not a single hen left at Anakena. These two eggs had been forgotten. Two chickens were hatched from the two eggs, a cock and a hen, which copulated and produced other chickens. Thus Moko-arangi-roa and the spirit who was with him obtained a great many chickens. Moko could not see the face of the demon who was helping him, but only heard his voice. After a certain time the sugar cane, bananas, yams, sweet potatoes and fowl became plentiful.

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Several years later the two sisters of Moko decided to go to Anakena to eat *patuki* fish, hairy crabs, black crabs, and *tuamingo* fish. They arrived at Anakena and fished. They saw the banana trees, the sugar cane, the yams, the fowl, the sweet potatoes and all these things. They went to pluck bananas and then to the beach to catch *tuamingo* fish. They built a fire to get warm and they cooked the bananas. Moko saw the light of the fire and came with a lance, intending to kill the intruders. He asked, "Who are you?" They answered, "The first Aruturutu and the second Aruturutu." The three wept. Moko ordered, "Put out the fire." The sisters asked, "Who are you?" "I am Moko-arangi-roa." They saw a lizard on his cheek. They put out the fire. Moko said, "If the spirit comes he will kill you. You were saved because I was here." Moko left and plucked some sugar cane and bananas, and gave them to his sisters. They loaded them on their backs and left for the house of their parents in Mataveri. After they had arrived and eaten the sugar cane, they told the story. The father asked, "Who gave you the sugar cane and the bananas?" They said, "Moko-arangi-roa." "Did you really meet your brother?" "We met him."

The spirit said to Moko-arangi-roa, "Pluck bananas and put them in the earth." He buried the bananas in a big ditch where they ripened. They dug out yams and sweet potatoes, broke sugar cane, and tied cocks. They sent a messenger to invite the father to a *koro*. The messenger returned with the father of Moko-arangi-roa. Moko took the bananas, the yams, the sugar cane, and the fowls and gave them to his brothers. They all joined him. When they returned to Mataveri they all cried for him.

RARAKU, THE KILLER OF SPIRITS

All the people had gone to the beach to catch octopuses. Raraku had taken an octopus and bitten its head. He immediately became crazy. He held a rat in his mouth and started to run round the island, with a wooden lizard in his hand.

The spirit Huki-averoroa wanted to kill him but Raraku killed him with his wooden lizard. Then Raraku arrived at Keo. The spirit called Keo appeared to kill him but Raraku struck him with his wooden lizard and Keo died. Another spirit Titeve rose against Raraku, and was killed in the same manner. Moko and three other spirits attacked Raraku but they were killed. Arero (Tongue) rose to kill Raraku and stretched his tongue toward him but he was also knocked down by the wooden lizard of Raraku. Another spirit, Landslide (Emu), rose to kill Raraku: he was also struck by the wooden lizard of Raraku. All the demons were exterminated in this country. Another spirit called to Raraku, "This country is barren of spirits."

Raraku, still running, arrived at Peperenga, then at Ahu-ative. He finally reached Nga-heva-nui. The spirit of that name opened his legs so that Raraku would pass between them. Raraku was not afraid; he passed between the legs of the spirit and lifted him. The spirit fell from the neck of Raraku, though he tried to choke Raraku by pressing his legs together. He finally rolled from the neck of Raraku and was killed with the wooden lizard. This was also the fate of Nga-heva-iti.

The mad Raraku went on running, turning round and round. He arrived finally at the house of his mother. He stayed at her house and ceased biting a rat. Previously nobody went to the places occupied by the spirits, but after Raraku had killed the spirits, the people began to settle there. It was with that intention that Raraku made himself mad. The people were no longer afraid, for they knew that all the spirits had been killed by Raraku.

THE WOMAN WITH THE LONG ARM

Once upon a time there was a woman with a long arm. She had adopted a boy who was given to her by his father. This woman used to catch children with her long arm and eat them. She had eaten all the children of the region except one. The adopted son of the woman of the long arm told this child, "You will be killed. You are the last one." The child said, "Why should she kill me? I am going to catch tuna fish for her."

The adopted child said to the woman with the long arm, "Leave this child. He has said: 'Why should she kill me. I am going to catch tuna fish for her'." The old woman said, "It is true. He won't be killed. Tomorrow we are going to sail in a canoe to catch tuna fish to eat." The child said, "It is good." He arranged everything. At night he said to the adopted boy, "We are going to leave in the morning. You set up a heap of stones."

At dawn the boy loaded the basket and the cords in the canoe. The old woman with the long arm went to the shore and both dragged the canoe to the water and sailed off. The adopted child raised ten cairns. When the canoe was above the place called Haka-nononga, the boy looked toward the shore and saw the cairns. He said to the old woman, "Look, old woman of the long arm, there are many people in front of your house. Can your hand reach them?" The old woman with the long arm said, "From the prow I shall reach them." "Stretch your hand." The old woman stretched her hand. The boy cut it and threw it into the sea. He made for the shore immediately. The old woman of the long arm was dead.

NUNE AND HIS SISTERS

Nune lived concealed in the ahu Hanga-o-honu. His sisters, Hiru-akiru, Manu-aeki, and Topa-hokotahi, used to take food to him. Each day one of the sisters brought *poporo* berries to Nune and then returned to the other sisters.

One day the enemies caught Hiru-akiru and killed her when she was gathering berries. They put her in an oven, cooked her, and ate her. Nune stayed alone and saw that his sister did not come. The following day, Manu-aeki came. He asked, "Where is my sister? She did not come." "She is dead," said the sister, "they killed her." Manu-aeki left and went to gather *poporo* berries for Nune. Three days later she was also taken by the enemies who asked, "Where is Nune?" She said, "I do not know." "If you tell us we shall not kill you, but if you don't, we will kill you." She said, "I do not know." They killed her. Nune again wondered why she did not come with the *poporo* berries. He thought that she might be dead. He cried, "She is dead, she does not come. Alas, my sister of the abundant *poporo* berries."

Topa-hokotahi said to herself, "Manu-aeki did not return. She must be dead, it was her end." Topa-hokotahi gathered *poporo* and brought them to Nune. He asked, "Where is my sister?" Topa-hokotahi said, "She is dead." She then returned to the place where she used to hide.

A spirit asked Nune, "E Nune, hapaki te makoi o tau ao?" (Nune, will you spin a top for our victory?) Nune said, "Later on."

The youngest sister went to get *poporo* berries for Nune. The enemies caught her and asked, "Where is Nune?" "I do not know." "For whom are you gathering these things? For Nune?" "No, for myself to eat." "You are lying." "No." They killed her.

Nune saw that his sister did not come. He said to himself, "She is dead." He wept, "Alas, the girls of the abundant *poporo* berries, Hiru-akiru, Manu-aeki and Topa-hokotahi, are dead." The spirit said, "Nune, spin the top of our victory." Nune finished sewing a bark cloth together with the spirit. The spirit asked again, "Is the seam of your cloth sewn? Spin the top of our victory." Nune left the ahu for the first time to put his cloth in the sun to dry. The spirit said again, "Nune, spin the top of our victory." Nune stretched the cloth outside and cried over his sisters, Hiru-akiru, Manu-aeki, and Topa-hokotahi. "I am alone; alas, my sisters, my sisters of the abundant *poporo* berries."

Warriors came to kill Nune. Nune advanced toward them and killed them. He took his cloth to the ahu Vai-a-hare. He put it in the sun. The men came back again. Nune marched toward them with his spirit. Again he attacked them, struck them, and killed them. Nune wept. He folded the tapa cloth and took it to Hua where he stretched it. The people shouted, "Nune is there, Nune is there," and they came to kill him. Nune marched against them with his spirit. He killed his enemies while crying over his sisters.

THE CHILD CHANGED INTO NANUE

Two women went at night to catch *tuamingo* fish. One of them had a little boy called Ahina-oioi, whom she took with her. The mother put the child to sleep and went catching *tuamingo* and crabs. While she was away, a spirit called Hiti-kapura came and took the child. He threw him into a pool of water. The child cried:

E nua e, i oti au,	O mother, this is my end,
I te rima o te varua o Hiti-kapura,	I am in the hands of the spirit Hiti-kapura,
O Ura uranga te mahina.	Reflection of the moon.

The two women heard the voice and said, "Listen, you. The child is crying over there." They went to the child. The mother took the child in her arms, but he fainted. She became afraid and put him back into the pool. The child came back to life. The mother wept for the child. The child also wept and lamented (chant repeated).

The tide rose and the place where the two women were crying was washed by the sea. A wave came and took the child away. The child was changed into a red fish. He swam to Marotiri. The two women followed him along the coast. The women arrived at Orongo and the fish at Motu-kaokao. He turned round and round the rock. The two women wept but the fish still turned round and round. The fish finally disappeared below the islet Motu-kaokao. The name of this fish, very good to eat, is *nanue-ahinaoioi*.

THE TURTLE VERI-PUPURA-VAI-A-PAKIA

A man called Vini-aika-noho-ne-ananake lived with his son in a house. They had two friends. One day Vini said to his son, "My boy, when I die, you look. A turtle called Veri-pupura-vai-a-pakia is going to land."

The man died and his son put his body on a platform, then deposited it in the ahu Hanga-o-honu. The two friends took care of the child and helped him prepare the funeral of his father. They made for him the ceremonial earth oven (*takapu*).

One night the child had a dream of the turtle Veri-pupura-vai-a-pakia. He told his dream to his friends. One of them said, "Whom are you speaking to, oh boy? You are a liar." The boy said, "It is true. My turtle has landed." The other man made an earth oven in which he cooked a fowl and sweet potatoes. He gave the food to the child.

The following day the child left and went to Mahatua where he planted bananas, yams, and sweet potatoes. The turtle had really landed at Hanga-o-honu. The friend of the father who had laughed at the boy came and saw the turtle. He danced around it and made magic. He cried, "This is my turtle, Veri-pupura-vai-a-pakia." The child, Vini-a-ore-are, heard about the turtle from other people. He took a chicken, gathered sugar cane, loaded them on his back, and went to Hanga-o-honu. There he saw the man who had laughed at him singing over the turtle. Holding a white chicken, he cried, "You man, you are going to die. Do not chant over the turtle. You are going to die." The man fell down dead. Vini stepped on the turtle and cried over it. Afterwards he looked for the man who had made an earth oven for his dream. He heard that this man had made another earth oven. He had cooked a chicken and sweet potatoes which he wrapped in sugar-cane leaves. With his five sons carrying these bundles he went to Hotu-iti and gave the food to Vini-a-ore-are. Vini asked them, "Are you lost?" The man answered, "I came from my place to see the turtle." Vini-a-ore-are gave him the turtle. The man said, "Your turtle will arrive at Omohi." Vini answered, "There you will catch it." Vini-a-ore-are said to his turtle, "My father, you go to the region of Omohi." The turtle swam. The man and his sons went by land, the turtle by sea. The turtle landed at Omohi and its owner gave it as a present to his brother-in-law.

UHO AND THE TURTLE

A young girl, called Uho, went to the beach to sprinkle her bark cloth. She untied the knot of her stained belt and put it aside. After she had returned home with her calabash full of bark cloth she remembered her belt and said, "Alas, I have forgotten my stained belt." She returned to get it but a turtle had stolen it and swum off with it. Uho shouted, "Leave my stained belt." The turtle replied, "I shall leave your stained belt over there." Uho dived into the water and swam after the turtle. She cried, "Little turtle of the red penis, leave my stained belt." "Over there I shall leave your stained belt." She went on swimming after the turtle and arrived at another land. The turtle landed on the beach of this country and so did Uho. There she married a man called Mahuna-te-raa and gave birth to a girl.

Ohu used to complain:

O te henua mata-po-uri oou,	This country of yours is dark,
E Mahuna-te-raa kenu aaku	O Mahuna-te-raa my husband,
E tae pe uta oe tomatou.	It is not like our country.
Henua mata-maeha i te uinga.	On the bright side.
Aue, nua e, aue koro e, aue matua E, aue nga kope.	Alas, my mother, alas, my father, Alas, the boys [her brothers].

Mahuna-te-raa asked, "Why are you crying?" "My eyes are sore with the smoke of the old woman. That is why they are swollen." The husband told his mother, "Decrease the smoke of your earth oven because it irritates the eyes of your daughter-in-law" who taught her child to sing:

E nua e, maea o runga ki raro koe,	O child, when the stones are above, you get below,
Maea o raro ki runga koe,	When the stones are below, you get above,
E kara koe, e uko,	You put on wings, and fly,
E huruhuru koe, e uko,	You put on feathers, and fly,
E ngutu koe, e uko,	You put on a beak, and fly,
E vae koe, e uko.	You put on feet, and fly.

At dawn Uho went to the beach and asked a bird that was passing by, "Come and take me on your back." The bird answered, "You are very heavy." Uho asked the turtle again, "Come, carry me on your back." The turtle said, "You are very heavy." She asked the little turtle again, "Little turtle of the red penis, come and carry me on your back." "With what are you going to pay me?" Uho called "With my vulva." The little turtle with the red penis shouted, "All right." He came to carry Uho and said, "If I dive, hold me firmly, if I go up, go up too, and if I dive, dive also." They arrived in Uho's land. The father of Uho saw her. He shouted, "Woman, do not come. It is a tapu of the girl Uho." Uho cried, "I am Uho." The father went down and asked, "Who are you?" "I am Uho." The father wept and took her to the house where her mother and brothers were. They all cried. Uho stayed with them.

Much later a feast was celebrated at Vinapu. Uho and her parents went there. The daughter of Uho flew from the land of Mahuna-te-raa, who was the husband of Uho. She arrived at Vinapu where her mother was. The people shouted, "There is a bird, there is a bird. Perhaps it belongs to Uho, the young girl." They threw stones at the bird. When the stones passed above it, the bird went down; when the stones passed under it, the bird went up. The men and the women cried to Uho, "Call the bird; it may be yours." Uho cried to the bird, "Here, here." The bird alighted. She shed her feathers. This bird was a person, the very daughter of Uho. All the men and women shouted, "She belongs perhaps to Uho." All the men, women, and children had a good laugh.

THE STORY OF THE OCTOPUS AKAVERIO OF HANGA-TEE

An urchin and a shell married. The shell became pregnant and gave birth to the octopus, Akaverio. The octopus nursed by his mother grew up.

An old widow made an earth oven with the help of her sons. She lit the earth oven and put food into it. The octopus came from the shore, opened the oven and took away all the sweet potatoes. When she returned the old women saw that the earth oven had been opened. She lit another one, put sweet potatoes into it, and hid nearby. The octopus came a second time and again opened the earth oven. The old woman saw him and said, "You are the one who opened my earth oven." The octopus ran away, but the old woman ran after him and struck him with a stick, cutting one of his legs. Then she lit a third earth oven in which she put sweet potatoes. Again the octopus came, opened the earth oven and took the food. When she noticed that the food was gone, the old woman went after the octopus and cut another of his tentacles. This was repeated seven times.

The octopus cried to the old woman, "The next time you come to the beach I shall strike you and kill you." One day, sometime later, when the sea was calm at Hanga-tee the old woman went down to the beach to fish with her child. She did not remember the threat of the octopus. She saw a big shell and a fat urchin. At the moment that she stretched her hand to get them the octopus Akaverio appeared and pushed the old woman into the sea. The shell and the urchin came out and ate the old woman. The octopus cried to the child, "Return ashore, but if you tell bad tales about me I shall kill you too." The child returned to his home and the octopus stayed in the sea.

THE ORIGIN OF THE YAM ONAKU-O-TE-TAKATORE

There was a man called Itua-orunga-kavakava-kioe who lived near the ahu Rikiriki. He planted sweet potatoes and made heaps of soil to plant yams. He also planted bananas and sugar cane.

The following year he dug out the yams. The bird Haa-rongo passed by. The man who was working in the field called the bird, "Are you the bird that can give me the yam Onaku-o-te-takatore?" He went on working with his yams. He made heaps of soil for them and buried the shoots. He finished planting and waited until the next month. The bird, Haa-rongo, saw a man of Tahai digging out the yam Onaku-o-te-takatore. The bird noticed that the eyes of the owner were turned away from the yam. He alighted, grasped the yam, and stuck his beak into it. The wings of the bird made a noise and the owner of the yams heard him. He turned his head and saw the bird running away with the yam. He shouted "Go straight ahead, go straight ahead." The bird flew away and arrived at Poike in front of the house of the first man. At the house he dropped the yam and returned to his country. The yam germinated, the stems were covered with leaves, and it grew. Suddenly the man noticed on the yam the spot pecked by the bird. He said, "The bird Haa-rongo has brought me this."

THE MAGIC FLIGHT

There was a girl called Renga-roiti who lived secluded in a house. Her mother used to wash her, to comb her hair, and to smear her face with turmeric every day. One day a young man, Repa-a-punga, came up from Mataveri. He saw Renga-roiti who was very pretty, entered her house, and talked to her. Both fell in love and when the young man left they had already decided to marry.

Renga-roiti called on Repa-a-punga in his house and he accompanied the girl home. The mother had gone to the field to dig sweet potatoes. The young people slept together. When the mother came back, she lighted an earth oven and roasted sweet potatoes for her daughter. She shouted to the girl, "Come to be washed." "I am already washed." "Come to be loused." "I have already been loused." "Come to be smeared with red ochre." "I have already been smeared with red ochre." "Come to have your clitoris stretched." "My clitoris has already been stretched." The mother put sweet potatoes into the earth oven and when they were cooked she took them out and put them at the entrance of Renga-roiti's hut. She went to sleep. Repa-a-punga went back at night to the house of the girl. He said, "Let us go down to my house." The girl said, "Before we go, bring me seven bunches of bananas." He brought the banana bunches and the girl stood them against the wall opposite the door. She said to them, "If my mother asks you, 'Come to be loused,' say, 'I have already been loused.' If she asks, 'Come to be washed,' say 'I am already washed.' If she says, 'Come to have your face smeared with red earth,' say, 'My face is already smeared with red earth.' If she says, 'O Renga-roiti, come to have your clitoris stretched' say, 'My clitoris is already stretched.'"

Renga-roiti went with her husband to his house where they lived. Renga-roiti became pregnant.

In the meantime the mother called, "Renga, come to take your bath." "No, I have already taken my bath," answered a banana bunch. The mother said again, "Come to be loused." "No, I have already been loused." The mother said again, "Come to be smeared with *kiea*." "No, I am already smeared with my *kiea* (red ochre)." "Come to have your clitoris stretched." "No, it is already extended." These answers were given by the banana bunches.

The following day, the mother lighted the earth oven and put in the food. She put the sweet potatoes into a basket and placed them next to the door. She called her daughter with the same words as the night before and obtained the same answer.

The seventh day she shouted, "Renga-roiti." The last bunch of bananas cried back, "Renga-roiti left a long time ago, she is not here." The mother entered the house, and saw only banana bunches. She grasped a stone pillow and threw it at the banana bunches which ran away as if they were people to the corner of the house. The banana bunches were crushed and the fibers appeared like a net. It was the end of the banana bunches. The mother noticed also that the sweet potatoes she had put into the house had become spoiled. She wept over her daughter.

Renga-roiti was pregnant. The third month of her pregnancy she and her husband made the first earth oven for her child. They cooked chickens, yams, and sweet potatoes. Another little earth oven, called *takapu*, was lighted for the pregnant woman. The food taken from the earth oven was put in a big basket. They said to the servants, "Take this basket out and go up to the mother of the girl, Renga-roiti, and tell her this is the first *takapu* for the child of Renga-a-punga and Renga-roiti. Say this to the mother." The servants took the food and went up to the house of the mother of Renga-roiti. They repeated the words told by the father of Repa-a-punga.

The old woman said, "I thought that your husband, O, my daughter, was bad. Why didn't you tell me that your husband was a good man?" They ate the chicken and the sweet potatoes from the earth oven.

THE KIDNAPPED SOUL

A spirit from Hotu-iti hated a warrior who lived in Hanga-o-honu. He took the warrior's soul and deposited it in an ahu at Hanga-te-tenga in order to kill him. Another spirit called Mehu-o-hanga-o-honu cried to other spirits, "Eh, people, what are you doing, sitting all the time?" He called Ahiva-kararere, Mata-varavara-ahu-rahai, and Paepae-a-tari-vera.[illegible] These three spirits went to Pui. A heavy rain fell, flooding the country. Paepae went down and opened wide his house above Ahiva-kararere. The evil spirit who was watching the soul of the warrior of Hanga-o-honu saw the large drops of rain fall. He ran so that the rain would not drench him. Paepae arrived and the spirit of Hotu-iti went into the house. No demons were left on Hanga-te-tenga. Ahiva-kararere went to the ahu, and dug the soul of the warrior from the grave in which it had been enclosed. The soul sat on the bird, which flew up. Mata-vara-vara saw that the soul of the warrior had been rescued and returned to Hanga-o-honu. The spirits restored the soul to the body of the warrior. Paepae and the other spirits went back to their country.

[illegible] This tale is understandable only if we remember that the three spirits who saved the warrior are incarnated in different objects. Paepae-a-tari-vera is the spirit of a house (*paepae*), Mata-varavara is a drop of rain, and Ahiva-kararere is a bird. Near La Pérouse there is an ahu with petroglyphs that are supposed to represent the bird-spirit and the rain-spirit.

THE FLOATING TREE

539 An old man, named Rano, knowing that his death was near, said to his son, "After I die, wait eight days, then you will see a tree with its roots and its branches." When the father died, the son took him to Tongariki and buried him. Then he caught chickens for the funeral feast (*papaku*). He returned to the ahu and made an earth oven. He brought the food into the hut of his mother and both ate the funeral earth oven.

On the eighth day after his father's death he went at dawn to the cave Ana-havea. He saw the tree stranded on the shore with branches resting on ahu Tongariki. Men had already climbed upon the tree. The young man cried to them, "Men, leave my tree." The men shouted, "This is your tree, little boy; take the tree of the little boy." On saying these words each seized his penis. When the child continued to protest, the men made more obscene gestures.

The boy returned home and took a white chicken, then went back to Ana-havea. The people had not yet started to cut the tree. The child made signs with a white fowl. "Old man," he cried to the tree, "Go, stand up." The tree began to move and to stand up. It finally stopped. The men said to the child, "Boy, don't do that, leave the tree." The boy did not listen to them. He cried again, "Old man, stand up, go." The tree retired and was again afloat. It disappeared over the horizon. The relatives of the child came and said, "Call back the tree for your relatives." The boy said, "All right." The floating tree came back and was washed ashore. That time it stayed and the relatives cut the branches to make statues, dancing paddles, lizards, paddles, and clubs for killing people.

THE ORIGIN OF THE MATAA SPEARS

The father of three brothers, Pukupuku, Nivaniva, and Iti-iti-a-koro-ua-ronga, was dead and the boys were brought up by their mother at Rano-kao. When they were grown the mother died. The boys had an uncle, brother of their father, but he paid little attention to them, for he had twenty children of his own.

Pukupuku, Nivaniva, and the last-born came down from the volcano to Pua-te-ohe-ohe where they rode the surf. Their cousins rode with them, and afterwards they all landed and warmed themselves in the sun. When they were warm, the cousins said to Pukupuku, "Let us fight a sham battle with spears with calabash shell." They tied gourd shells to shafts as if they were obsidian points. On one side there were the three brothers and on the other side the twenty cousins. The party with the numerous boys got angry and attacked with stones; the three boys ran to Manavai and returned home for the night. On the next day the same thing happened, and on the third day Iti-iti-a-koro-ua-ronga stumbled as he was running away and cut his foot on an obsidian splinter. Pukupuku picked up the fragment of obsidian and cut his hand with the sharp edge. "Tomorrow," he said, "we shall kill them." He took fragments of obsidian and went home. He chipped twenty pieces which he tied against shafts. Next morning he took the spears and hid them along the place where they had been chased every day. The three brothers went surf-riding with their cousins, and afterwards had the sham battle. They retreated slowly, pursued by the twenty cousins. As they passed the place where the first spear was concealed they threw it at the first boy, who died. Thus they killed all but one of their cousins.

The father buried his nineteen children, and then took his wife, his last child, and his chickens, and went to Hotu-iti because he was afraid of the three boys. There he made magic to kill his three nephews. But the brothers went to his house; Pukupuku entered and killed his uncle. He said to the young boy, "Do not care any longer for them. Your father is dead. We are your cousins."

RATOKA

The origin of cannibalism is attributed to a giant, Ratoka of the Tupahotu tribe, who had thirty warriors. Every year he waged war against the Miru of the Tuu district and taught the people of this land to eat human flesh. One day Ratoka said to himself, "I eat the Miru but they do not take revenge." He was overheard by somebody who told the Miru, "There is Ratoka who is boasting that he eats the people of the Tuu district because they do not take revenge."

When the Miru heard that, they prepared themselves for a fight. They marched inland and arrived at Hanga-o-honu. They attacked and killed Ratoka and his thirty warriors. They laid Ratoka's body on a rock called Orangi-tahuahua, marking the level of his head and his feet. The Miru returned, and this time, it was the Miru who ate Ratoka.

MOKO

Moko was the father of the boy to whom the people would not give an eel (p. 378). Moko and his wife lived in Urerou, near Hanga-roa. One day Moko's wife desired to call on her parents and brothers. She said to Moko, "I want to call on your father-in-law and your brothers-in-law." She set out with her little girls. She came to a place called Puna-a-kupenga. A shower fell and the woman and her girls looked for a shelter. Two men who had been surf-riding at Papa-orio passed by and saw the woman and the children just in front of the rock of Puna-a-kupenga. They seized and killed them. They put the bodies on the surf boards (*papa*) and went home to Huhatupu in Vaihu. They scorched the corpses, skinned them, and pulled out the nails of the fingers and the toes. They put the corpses near the fire, lit the oven and cooked them. Rain then obliged the two men to take shelter in their house.

An old woman came to take some fire for her own oven, in which she wanted to cook sweet potatoes. When she saw the nails of the children and the mother she picked them up, leaving in a hurry so that nobody could see that she had taken some fire. She went home and lit her oven and put the nails in a calabash which she kept very carefully.

Moko waited for his wife, but the woman and her girls did not appear. After three Sundays, he went to search for them and arrived at the place where they had been killed. He looked at the front of the house to see whether the children were playing, but no one was there. Moko said to himself, "There are no more children since they do not play in front of the house." Moko left Puna-aku-penga-a-poie and came to the house of his wife's parents. He saluted his parents-in-law and asked, "Where are my children?" The mother answered, "They have not arrived." Moko went on, "But they left home three Sundays ago." The father-in-law said, "Anyhow, they have not arrived."

Suddenly Moko caught a rat, bit it and started to run. He was mad. In his rage, he ran round the island three times. Finally he arrived at the house of the old woman who had collected the nails. She shouted, "Stop, alas, my poor child, stop." Moko said, "I am mad, I am mad." The woman repeated, "Stay here, my child, I have my daughter-in-law and my grandchildren." Moko stopped and threw away the rat he had held in his mouth. The old woman said again, "Yes, I am taking care of my daughter-in-law." She took the calabash. Moko opened it, saw the nails and said, "It is true." He saluted, left, and returned to the house of his father-in-law. He said to him, "I found my missing wife and the poor little girls."

Moko and his father-in-law gathered bundles of food, and invited people to help them. They distributed fish, eels, and tuna. Poie was making the lower part of a big net. Moko said to Poie, "When will you catch fish with your net?" "Tomorrow morning." Moko said, "I shall go with you, wait for me." Moko returned and said to those to whom he had distributed fish, eel, and tuna, "Come with me, but do not forget your spears." They all went with him to Aheru. Moko concealed them along the way from Aheru to a place near Vinapu where Piko-ahau-toki was hidden. These men hid during the night but at daybreak most of them left, only three men remaining. Poie arrived with his net. They went into the sea to let out the net. The men who were to let out the net took off their clothes. Poie said to Moko, "When you see that they are closing the leads of the net, do not interfere with me." Moko replied, "You also do not interfere with me." They entered the water and let the net out. They caught a great many *matiro* fish. Moko took the clothes of the men who were fishing at the moment they were about to close in the net. The men saw him and ran to shore to stop Moko who was flying with their clothes. Moko shouted to the men who were concealed, but no voice was heard. He arrived where the last man Piko-o-hau-toki was hidden. Moko asked, "Are you here?" The man answered, "Here I am." Moko said, "Be silent." Moko stopped, threw away the tapa clothes. The men who pursued him arrived. Moko and Piko-o-hau-toki advanced toward them and killed them. Then Moko went to the house of the people who killed his wife and his children. The murderers were building a *koro* house in Hanga-tee when Moko arrived and killed them. Then he returned to his father-in-law's house.

THE REVENGE FOR THE EELS

Moko's wife bore him a boy, Moko-the-child, and later a girl. This first-born son set out and came to a place where he saw a man catching eels with a snare. The child saw a big eel. He exclaimed, "Eh, man, come here and snare for me this big eel." The man did not come but went on fishing until he had plenty of eels. The child kept calling him, "Come and catch my eel." At last the man came and asked, "Where is your eel?" The child said, "Here." He pointed to the place with his finger. The man saw the eel but he touched it with his stick so that the eel swam away and was lost to the child. He did not want to give up the eel. The boy asked, "Why did you drive away my eel?" The man answered, "It is lost, it did not want to be caught. Look, the eel disappeared."

The child went away, but the man concealed himself near the shore. He returned to the water and with his snare caught the eel. The child saw him and came back. "Give me my eel, you killed it. Give it to me." The man refused and walked back home. The child accompanied him. The man arrived at a *koro* house (house for feasts). The child entered too. The man distributed the eels among the people of the *koro* house. They went out to cook them. In the heap the child recognized his eel.

The eels were cooked and taken into the house to be served. The boy asked again for the tail of the eel he had seen. They gave him just the end. The child took the point of the tail and returned to his home. The father asked, "Where do you come from?" "I come from inland. I was at a feast where they gave me only the end of my eel. This eel was mine, I saw it when it appeared. I called a man, but he made it escape. Afterwards he hid himself and got my eel. I asked him again for it, but he did not give it to me. We went together to a *koro* house. They cooked the eels and while they cooked them, I watched mine. They ate it and gave me only the end of the tail." The father took his club and went out. He entered the *koro* when the people were sound asleep because of all the eels they had eaten. He killed all those who had eaten the eels.

THE FIGHT BETWEEN HETEREKI AND TAEREKA

There were 30 brothers and 30 other men of Miru who practiced fighting every day with sham darts tipped with a piece of calabash. There were also 60 men of Tupahotu, under the leadership of Taereka. The teachers in these mock fights were Taereka on one side and Hetereki, son of Rau-nui, on the other. One day Hetereki and his men were pursued by Taereka. They arrived at Maunga Pui but still the men of Taereka were on their trail. Hetereki Rau-nui arrived at Omohi and, with his young brothers (or cousins), swam to the island Motu-tautara. They stayed there while the enemies occupied the opposite shore. Taereka ordered his men to strew banana stumps (*tora-maika*) on the shore so that their adversaries would believe them to be yams. Their

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aim was to entice the Miru to leave the island and swim to shore. They did swim to shore. Among them was Rau-nui, Hetereki's father. He arrived at a rock near the shore, but he was knocked down by a big stone hurled at him. Hetereki entered the water at a place called Pora and landed on the islet Motu-tautara. He was followed by three men of Taereka who preceded four others. Behind came several groups of two, three, and four men. Hetereki's men on the islet shouted to him, "Hurry up, the men who follow you are climbing the rock, we shall be their victims (*taau ika*)." Hetereki took off his belt which was drenched, and squeezed the water out. At the moment he finished, the men who were behind him appeared on the island. He had just time to hastily put on his belt. He attacked the first three men and killed them. Four others climbed onto the rock, they were also killed, and so were the other groups. Hetereki descended from the rock and, still slaughtering people, returned to the shore. He found that his father was still living. The 60 men of Taereka were slaughtered, but 30 of Hetereki's men were dead. He left the place Ana-o-hoka, near Ahu-te-peu, and returned to the rock.

First they went to see their father Rau-nui. Rau-nui asked them, "Who are you?" "We are your sons." Then the old man asked, "Where is Hetereki?" They said, "Why do you ask, we are here." "I want to see my first-born son and touch his leg." One of the young men held up his leg. Rau-nui seized it in his hands, but the leg was small and Rau-nui noticed this when he measured it with his hands. So he again asked, "Where is Hetereki?" Hetereki was arriving at Ana-o-naho. The other brothers told their father that Hetereki was near. His feet cracked when he walked. The other children said to their father, "Listen to the cracking noise of Hetereki's feet." Rau-nui asked, "Who are you?" "I am Hetereki, son of Rau-nui." Rau-nui lifted his hands to measure his legs, but his hands were not large enough to embrace the leg of Hetereki. Rau-nui cried, "Never shall you be taken in any war you fight, you, Hetereki-of-the-pressed-nose (Ko-te-ngatu-a-ihu), O Hetereki, son of Rau-nui." Rau-nui died.

Hetereki wailed over his father. Then he said to his brothers, "Go and tell Taereka to take his 60 dead men and bury them. And you bury our 30 warriors who succumbed." The young men went and told Taereka, "You take your men and bury them, I shall do the same with mine." The men of Taereka went to take the bodies and they buried them in the ahu (*he muraki i runga i te ahu*). The men of Hetereki buried the men killed by Taereka.

The Tupahotu people asked Taereka, "How many of our relatives (*hoou*) have been killed by Hetereki?" "Sixty of my men died." "How many did you kill?" "Thirty." A Tupahotuan said, "A great many warriors died for you, it is not the same with Hetereki who lost only a few men."

Some time later, Hetereki again gathered 60 men of Miru. They set out to fight again with the men of Taereka. One day the Miru people joined Hetereki and attacked the Tupahotu, the Ngaure, the Marama, and the Ureoupaea. The warriors of Tupahotu arrived at Hipa. They were about to be defeated when an old woman appeared. She stood on a heap of stones and shouted:

Ka hoki te taua,	The fight starts again[illegible]
E renga mitimiti,	The agile warriors (?),
Avai e mai varavara.	They are scattered.

[illegible] This chant, included in the tale, was always very popular on Easter Island. It is one of the few collected by Geiseler (87, p. 47) in 1882. Geiseler gives only the native text under the title "War Song." Another version was obtained by Vives Solar (222, p. 299) in 1912. I obtained the same chant from two informants. No two of the four versions are identical and all present divergences so great that one may doubt the accuracy of ancient chants preserved in the memory of natives. No informant had the slightest idea of the exact meaning of the chant, and a great many words were unknown to them. The translation given by Vives Solar is a free interpretation of Tepano's hypothetical translation. Commenting upon the chant, Tepano stated that the Tupahotu got sore feet when they walked but that the Miru were never so handicapped.

This chant was introduced in Mangareva in 1873 by Easter Island refugees. The original text recorded on Mangareva is preserved in the Archives of the Sacred Heart in Braine-le-Comte (Belgium). It contains a few verses which are lacking in the Easter Island version, but are apparently of recent introduction.

Mai taki taki	They swarm (?)
Mai takaure	Like flies
Tua te ahu (Tua te huka).	Behind the ahu (On the rearguard).
He hopu mai koe	You shall wash
Kope a Reitanga	Young man of Reitanga
He nana ia mai koe	You look hither at
Taku rima horo pia,	My hand that washes the dirt,
Kope a Reitanga.	Young man of Reitanga.
Te horo, kai tangata	To swallow, to eat a man
Popohanga.	In the morning.
Ka iri, ka oho.	He goes up, he arrives.
Ka hakaheheu i toona vae.	His feet are trembling.
Haamore na anaana	They were wounded
Ia mora i tua mora.	But they will be cured.
Ka iri, ka ngau	He went up, he bit
Toona vae haamore.	His wounded foot.
Aana i tupa ra, i hoa	Then its [blood] was thrown
Roa ki roto ki te pakahera,	Into the big calabash,
i toona toto.	his blood.
Mae tae hakainu hia mai.	But do not drink it.
Opo toto ngao varivari,	The blood of the throat makes soft
Oone Anakena.	The sand of Anakena.

The warriors of Taereka returned to fight and attacked the Miru. They succeeded in driving them to the sea. The men of Hetereki took refuge on the islets and rocks off the coast from Motu-tapu to Motu-tautara. They stayed on Motu-kaokao, on Motu-iti and on Motu-nui, on Arahorenga, and on Ihu. All the rocks and islets were occupied by the men of Hetereki. Meanwhile, the Tupahotu, Ngaure, Marama, and Ureohei killed the men, women, and children of Miru. The Tupahotu settled in Tuu and occupied Mataveri, Orongo, Hanga-piko, Hanga-roa, and Tahai. The men on the islets, who were not captured, killed the Tupahotu who ventured out to sea.

A year passed. A priest called Uruarei of Tuu-tapu went on a hill and there he turned round performing magic rites to help the Tupahotu exterminate the Miru. He kept turning in a circle performing rites.

One day, two Miru, Tema and Pauavaka, swam from Motu-nui and landed at Pu. They came up at Orongo and later descended into the crater. They saw ripe *poporo* fruits and ate them. When they were filled, they climbed up the slope to the edge of the crater and walked to Hanga-roa. They stopped at Pureva-nunui. There on the hill called Tuu-tapu, the priest Uruarei was turning round and round with the hope that the Miru would be exterminated. In the evening the priest went down to the hill Pureva-nunui where Tema and Pauavaka were concealed. He arrived at his house, but still he was turning around, sometimes in front of it, sometimes behind. He got dizzy and fell down. Tema and Pauavaka hit him with a digging stick. Uruarei, priest of Tupahotu, died. Tema cut off his leg and gave it to an old Miru woman who was the cook of Uruarei. Her name was Vai-ko-te-hukane. They ordered her to carry the leg. She carried it on her back and went to Vinapu, where she shouted to the people on the rocks, "I am carrying the leg of Uruarei, killed by Tema and Pauavaka." The people on the islets answered, "How did the club-footed men succeed in landing?" The woman shouted the same words to the people on all the islets. On the islets they ate only seaweed (*auke*). They did not pay any attention to the old woman. The old woman Vai-ko-te-kuhane reached Hanga-roa where she again shouted to the Miru. At last she arrived in front of Motu-tautara and called: "I am Vai-ko-te-kuhane, on my shoulder I carry the leg of Uruarei killed by Tema and Pauavaka." So she shouted. The people on the islet swam to the shore to meet the old woman. She showed them the leg of the priest. They landed and stayed on the shore. The Tupahotu came to attack them but they ran away

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because their priest Uruarei was dead. The Miru announced their victory to the people on the rocks. "The victory is with the Miru" (*Ao kia Miru*). Tema and Pauavaka remained in Tuu-tapu. All the Miru landed on the shore in front of their islets. They were happy to be again on the land of their country.

PEPE AND HIS WIFE

There was a Miru man called Pepe who lived with a Haumoana wife. He was a warrior and used to eat people of Tupahotu, Hotu-iti, and Marama. His wife was pregnant and bore him a child. The child was quite old when war broke out between the Miru on one side and the Hotu-iti, Marama, and Ngaure on the other. The Miru people hid themselves in caves. Pepe said to his wife, "Look, woman, if you are discovered do not tell my hiding place, then I shall be able to avenge your death and that of your child. Go and find some place to conceal yourself."

The woman and the child climbed the slopes of Rano-kao and hid there. Pepe went alone to Tahai to look for a hiding place. The enemies hunted for them day and night. One day the woman felt the desire to eat *tuamingo* fish. The next day, very early in the morning, she put the child to sleep in a cave at the foot of the volcano and she went down to the beach behind the cliff. She fished along the shore. The child awakened and started to cry. Warriors heard him and so discovered him. They gathered and remained with the child, waiting for the mother. At dawn the woman came up from the shore. She entered the cave and saw the warriors. The warriors asked where Pepe was. She replied, "I do not know!" The warriors said, "If you show us where he is we shall not kill you, but if you do not, we shall". The woman was afraid and said, "He hid in a hole (*pu*)." "Let us leave," said the warriors, "it is day." They left the volcano and went down to Tahai. The woman showed where her husband was concealed under the sandalwood tree. The warriors went and captured him. The woman remained with her child. Pepe said to the enemies, "You will kill this woman first, then me." The warriors knocked the woman down with their clubs, she fell on her back and her vulva was seen. Pepe said, "Here lies the dirty one, the bad one who denounced me." Pepe then said, "Now kill the child." They clubbed it to death. Then they took a swordfish bone and stabbed Pepe in the throat. They licked the blood from the dagger.

THE THIRSTY WARRIOR AND HIS CAPTIVE

On the island Motu-nui lived two warriors, one was the prisoner of the other. They stayed there for days and for months. One night, while both were sleeping, the captor groaned, went to sleep again, awoke and groaned again. The prisoner heard him groan and asked, "What is the trouble?" The warrior replied, "I am dying of thirst." Then he fell asleep again. The prisoner got up, and, taking a bulrush float, swam to the main island. He landed near Apukoka and climbed up to the volcano. He cut a banana leaf and dried it on a fire to make it unbreakable. Then, walking on the carpet of vegetation over the volcano lake, he took some moss, cleaned it and soaked it in water, then he wrapped it in the banana leaf and tied the bundle firmly. He climbed to Orongo and then walked down the cliff to Pukoka. He took his float and swam back to Motu-nui. He went to the cave where he slept with the warrior and put the bundle near his head. He went to sleep in the other corner of the cave. He again heard the warrior groaning and longing for water. "What are you longing for?" asked the prisoner. "For water." "Let your hand touch near your head, there is your water." The warrior stretched his hand, touched the bundle. He took it and sucked the water from the moss and quenched his thirst. The captor said, "Your life was in danger, but now you are safe." The warrior had intended to kill his captive and to drink his blood. The warrior went to sleep. The prisoner left, he put the float in the water and swam again to the shore. He escaped to the other side of the island because he was afraid that the warrior would kill him.

VICTORY OF TUU FORETOLD

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A man from Tupahotu went to Ana-o-hoka to ask for wood to make the rafters of his house. The people of Ana-o-hoka gave him the wood. He loaded it on long poles on his back and returned, passing by Te Kauhanga-o-varu. A god saw him and shouted, "Oh, man who carries the long poles, the victory will be with Tuu. I am the god Hiku-nane-ko-ono-toi-pua." When the man arrived at Vaipu, the god shouted the same thing. The man went home and told the people what the god had said. The Miru conquered the Tupahotu, slaughtering and eating many. A few hid in caves. After ten years the Tupahotu were victorious, attacking and eating the Miru. Their rule also lasted about ten years.

THE MYSTERIOUS PIRATE

There was a man called Tuapoi who built a big boat. When the boat was finished he told the people to get in. The people said, "Let's go in this boat." At night they lifted the canoe and launched it. They took with them stone, soil, and a big calabash with water. During the day they sailed beyond the horizon, but in the evening they returned in silence. They landed the boat near a stone on the beach and concealed themselves looking for men. That night they saw a few whom they murdered. They put the corpses in the boat and went back to the horizon where they cooked and ate them. When they were satiated with human flesh they fell asleep leaving the boat adrift. The people of the island noticed that several persons had disappeared. They asked, "Who might have taken them away?"

The canoe of Tuapoi landed another night at Ahu-a-reva. The men of the canoe pursued some women fishing there and killed them. Then they captured and killed the people who were above Puhinga. The canoe went off toward the horizon to cook all these corpses. People again wondered why so many men disappeared and why so many women were not seen again.

Another night the canoe landed at Mahatua and the men killed people of that place. Again the canoe went back to the horizon. The following night it went to Hanga-o-hom. The same thing happened at Anakena and Papa-te-kena. People on the land were more and more afraid on account of the disappearance of so many people. They said, "Let us keep awake to see what causes the disappearance of so many women and men." The men kept watch along the shoreline and did not sleep at night.

The canoe landed at Ana-onero, but the Marama people were on the alert and saw its outline and the people who landed on the beach. They attacked and captured them. They said, "It is on account of you that so many men and women disappeared. They were killed and eaten by you." They killed all the men of Tuapoi. They beached the canoe and shouted, "The boat which has been stealing men and women is taken. We are no longer afraid." At dawn they examined the boat. They saw the stones, the soil, and the grass for the earth oven and the calabash for the water.

MATAKAROA

Matakaroa, a member of the Miru lineage, lived at Anakena with his wife and two children. One of his sisters-in-law was married to a Tupa-hotu of Rano-raraku. The Tupa-hotu and Marama started a war against the Miru and slaughtered many of them. Those who escaped hid in caves, but the warriors of Marama and Tupa-hotu were looking for them.

Matakaroa hid alone and went to the house of his sister near Rano-raraku. Later Matakaroa's wife went to the house of the same woman and said, "Take my daughter. I shall go with my son, but you take care of my daughter." Seeing men with feather circlets on their heads, she hastened her steps and arrived at a place called Kumaea-ngaroa, near Rano-raraku. The pursuers came closer and closer and were about to seize her, when the spirit Rua-haua shouted "People, what are you doing? What is the matter with you?" The warriors stopped and the woman hurried away with her boy.

The woman went down to the crater lake where she met her husband. He asked, "Where is the child?" "He is here." She left the boy with his father and went in search of her daughter whom she had left with her sister. But the girl had been murdered by the sister soon after Matakaroa had left. When the mother arrived, she asked, "Where is my daughter?" The brother-in-law cried, and said: "This bad woman has killed her." Matakaroa's wife took the dead child and returned to the volcano.

One year later the Miru, the Raa, and the Hamea, led by Matakaroa, attacked the Marama, the Tupa-hotu, and the Ngaure. The Marama and Tupa-hotu sought refuge in caves but the Miru searched all these refuges and exterminated all they could find.

THE NGA-RUTI BROTHERS

Once upon a time there were six brothers called Nga-ruti-matakeva. They went to Mataveri and then to Hanga-piko where a canoe filled with tuna fish was landing. One of the Nga-ruti asked for a big tuna which he had seen in the canoe. He finally took it and ran away. The owner of the fish shouted: "Leave that fish here." The thief cried, "I shall leave it over there," and went on running. He gave the fish to another brother, who passed it to a third one, and this to the fourth. The others stayed behind to face the pursuers. A Nga-ruti struck one of the men who was after him and the other brothers joined in the fight. They had gathered stones and obsidian spears. There was a regular battle, but on the Nga-ruti side there were only five men and on the other a great many. At a place called Pipihereko the pursuing party returned and the Nga-ruti cooked and ate their fish.

One day after this fight, the six Nga-ruti went to the volcano and descended into the crater. They looked around and saw a man called the Son-of-the-Rano-kao. The first Nga-ruti marched toward him holding a rope to throw round the neck of Son-of-the-Rano-kao. He went slowly but this was of no avail because his joints were cracking. He passed the rope to the second but the same thing happened again. Three other brothers were in the same condition. Finally they gave the rope to the youngest. He said, "My brothers, you have no strength. I shall kill the old man." He marched with the rope in his hands while Son-of-the-Rano-kao was planting bananas in the crater. The young Nga-ruti hurled the cord around his neck. Then calling the other boys, he said, "Drag the body of our old man." The older brothers tugged at Son-of-the-Rano-kao.

They dug a big earth oven in which they put his body, but they were on the alert for a war party. They took the food out and wrapped it into parcels. When they finished they were surrounded by the enemies. They climbed to the top of the volcano, but there was no way of escape. They left one of their number to watch the food while the other five cleared the way with stones. Then they loaded the parcels on their backs and climbed out of the crater. They returned home with the parcels containing the body of the old man.

A larger war party went to kill the Nga-ruti. The six brothers entered a cave. The enemies built a fire to suffocate them with smoke. After a while a man said, "They are certainly dead on account of the fire we made." So they left. But the Nga-ruti were not dead. They had dug a hole in the cave and buried their noses in it, so they were not suffocated. They left the cave and killed their enemies.

THE MURDER OF THE DAUGHTERS OF RAPARANGI

There was a man called Raparangi who married a woman by whom he had two girls. When they were mature these girls married two men from the Marama tribe. They lived with their husbands at a place called Puku-nga-aha-aha, but used to call on their father.

One day they went to Vaiatare to see their parents. After they had exchanged greetings, the father said, "Go to sleep and return to your home tomorrow. I am going

539 with your mother to fish *tuamingo*. I want to use it as a bait for crayfish." The girls said, "All right." That night when they were asleep, their parents caught an abundance of crayfish, conger eels, eels, and *tuamingo*. They returned from the beach and gave all that food to their daughters. At dawn the mother lit the earth oven and the father went to get banana and sugar-cane leaves. The girls helped their parents, wrapped the fish and the eels into bundles, and put them in the oven. Then they opened the earth oven and stretched out the fish on a mat. At that time Tua and Poike came; Raparangi and his daughters received them and gave them fish and sweet potatoes.

The girls made bundles of the food that they had not eaten. The older took the food and loaded it on her back. They took leave of their parents and brothers. They left and arrived at Vai-tea. When they had set out from their parents' house the two men were still eating, but the older sister saw that now they had almost overtaken them. She said to her younger sister, "When these men reach us, do not die. I am going to die. Even if your intestines are pulled out, my sister, it does not matter. Keep your breath so that we may have our revenge and cause the death of these men. Then you can die." The two men, Tua and Poike, caught the older girl who scratched their faces, but they stabbed her. They turned then to the younger sister. They struck her and cut her abdomen so that her intestines were pulled out. The girls were murdered near the house of their husbands at Puku-nga-aha-aha. The men took the food of Raparangi that the girls had been carrying and loaded it on their backs. Both men had a feather headdress made of *kiakia* feathers. When the younger girl saw that they were gone, she raised herself, took the intestines which had been pulled out and put them back into her abdomen. She wrapped her waist in a cloak and tied it firmly around her abdomen with the cord that she had used in carrying the food. Crawling, she arrived near the house of her husband. She lifted her hand and made signs.

A young man saw her signs and said to the husband, "Some one is making signs over there." The other man said, "Look attentively. Go out to a higher place and look." He went out and saw the fallen body. His wife said to him, "Make a stretcher, go and pick up my sister. Call the people now to carry our stretchers. Take us back to my father Raparangi immediately." The husband went to make stretchers. He called more people who lifted up the older sister and placed her next to the younger one. They carried them to Vaiatare at Hanga-o-honu. There they left the strefchers with the dead girl and the other who was still alive. At dawn they called the people from distant parts of the island so that the girl could recognize the murderers. Everybody came, men, women, and children. The younger girl looked at them. She asked, "How many people are left?" They answered, "There are only two persons left in Aitua. She said, "Go and bring them here. Hurry up, do not tarry."

The messengers went to these two men and said, "Come on, come with us, you may have killed these girls." The men arrived at Vaiatare. The girl said to her father, "These are the murderers." With these words she breathed her last. The people killed the two men.

The Revenge of Ure-atoro-humu-kena

A woman who had been visiting at the house of her family returned with a basket full of human flesh which she had received as a present. With the basket on her back she was hurrying to her hut where she had left her son Ure-atoro-humu-kena. She was surprised by an enemy who killed her and took her flesh. Before dying the woman said, "It's too bad for you. Ure-atoro-humu-kena is going to take revenge and will bite your hand." The old woman died and the people who were taking care of Ure-atoro said, "Why doesn't the woman come back home?"

The foster father of Ure-atoro went to catch tuna fish while the boy went to the interior to dig sweet potatoes with other children. They buried the sweet potatoes that they had gathered and all returned home, except Ure-atoro who was lost. Humuhave, the killer, caught him and threw him with his hands and feet tied, into an enclosure for paper mulberry. After this, Humuhave went to gather wood. When he had a full load he returned and threw it into the enclosure and left to get some more. A fly came by Ure-atoro-hunu-kena. It buzzed from Ure's head to his feet, and back to the head, and then untied the ropes. Thus Ure-atoro was set free and escaped from the enclosure. He dug the sweet potatoes he had buried and went down to the shore to his foster father. His foster father saw him and asked, "Where did you come from?" "From the interior," answered the boy, "I was caught. Humuhave tied me and threw me into a mulberry enclosure and then went for wood. A fly came, buzzed from my head to my feet and back. He untied the ropes and that is how I am here now." The foster father decided to build a boat to go to Hanga-piko and there live on tuna fish. He was helped by his brothers and his friends. When the canoe was finished he called people to drag it to Hanga-piko. There it was launched by his brothers and friends. The child Ure-atoro was in the prow of the canoe covered with a net and the fishing lines. Even when the canoe was beached the boy stayed in it. He received for his food sweet potatoes and fish. The murderer was searching for Ure-atoro and that is why his father used to take Ure-atoro with him in his canoe and to cover him with seaweed when he was fishing.

One day the foster father took the boy to sleep in the house alone, convinced that the enemies would not take him at ahu Ata-ranga. Ure-atoro left the house to take a walk. The killer saw him and went after him to capture him. Ure concealed himself, then ran to his house. The foster father noticed from his canoe that the murderer was pursuing Ure, but he was not worried about him and was no longer afraid, for he knew that the child was big enough to take care of himself.

The child grew up and the murderer became so afraid of him that he hid in a cave. The people of Tupa-hotu (the murderer belonged to the Tupa-hotu tribe) were defeated by Ure-atoro and remained hidden in caves. Ure-atoro walked through the country satisfied with his victory. He went around the Tupa-hotu district twice one day and then every day. One day he opened the caves of Hanga-te-tenga and there he found the people who had killed his mother. Among them was Humuhave. Ure-atoro bit his hand and swallowed it. He then cried for his mother who had been killed. He said to the warriors, "Kill your victims."

THE REVENGE OF AIO

Once upon a time there was a jealous man called Aio, who used to strike his wife all the time. One day when Aio had gone to a *koro* feast, his wife went fishing and caught *patuki* and *tuamingo* fish. She made an earth oven and cooked the fish.

When Aio came back from the *koro,* she opened the oven and brought the *tuamingo* fish to her husband. He ate until he was satisfied and then fell into a deep sleep. The woman stabbed his stomach with an obsidian spear. The blood flowed, the intestines fell out from the stomach. The woman took her belongings and went to Vaiatare, but she forgot to take her youngest child.

The child stayed in the house, hungry and crying. He crawled toward his dead father and licked the blood. Four days later an old woman saw the rotten body of the man and this child, whose intestines were filled with the corrupted blood of his father, crying and licking the corpse. The old woman took the child and went down to the beach to wash him. She threw him into the sea and forced him to swallow salt water so that he would vomit the rotten stuff he had in his stomach. His intestines finally subsided because there was no more filth within him. The old woman took him to her house. There he remained and was fed with good food. He lived with the old woman ten years.

Years passed and he became an adult. The old woman had given him the name of Aio. The child asked, "Old woman, who is my father?" The old woman answered, "I am your father." "No, tell me who is my father." The old woman said, "Don't you want me to be your father?" "No, I want my own father." The old woman said, "Your father was killed by your own mother. She lives in the direction of the black clouds."

Aio planted bananas, sugar cane, and potatoes and made heaps of soil for yams. When these plants were ripe, he prepared a big feast above the little mountain called the "Mountain of Aio". He plucked sugar cane and bananas and buried them in a big pit to hasten their ripening. He dug out yams and sweet potatoes and caught tuna, *pei* fish, and eels.

He sent a messenger to his mother in the mountain to invite her with his brothers to eat at the *koro* feast. She came with his aunts, uncles, and cousins. Not a single relative, even far apart, was forgotten. When they arrived the earth oven was opened. Aio said, "My mother and I are going to stay outside. You enter the *koro* house and eat." The uncles, aunts, the brothers, the cousins, the distant relatives entered the *koro* hut and ate. Aio cried to his people, "Put in bananas, put in sweet potatoes, put in sugar cane." "The sugar cane in the house is not finished," said the people in the house, "Stop sending more, be moderate, the house is already full." But Aio said to his men, "Press it, make it tight." They pressed the food in the house very tightly. The people in it could hardly breathe. Then Aio said to his men, "Burn the house."

After this, Aio said to his mother, "I am going to take care of you. I made a pile of sugar cane and shall put the load on your back." The mother said, "Aio, put a smaller load." He piled up more and more sugar cane until the woman succumbed under the weight and died. This was Aio's revenge.

THE REVENGE OF HERA-KEKEU-NUI

Hera-kekeu-nui had caught a turtle which he left in a big deep cave. A man admired the turtle, "Big is your turtle, oh, Hera. His body is full of water." Hera killed the man who had uttered this insult. He stayed there and killed all the people who said, "His body is full of water." The turtle was certainly big and for that reason people admired it for days and months, but Hera-kekeu-nui killed them. Finally Hera-kekeu-nui was defeated by Marama and Ureohei.

Hera-kekeu-nui and Hera-kara-kama who belonged to the defeated party took refuge in the house of a man called Hopohopo. Hera-kara-kama and the children of Hopohopo went to dig sweet potatoes, for there was a famine. Hera-kekeu-nui remained alone with the father, Hopohopo.

Hera-kara-kama and the children of Hopohopo arrived at a place where they looked for sweet potato shoots. The young sons of Hopohopo killed Hera-kara-kama and buried him in the ditch from which they had dug out the sweet potatoes. Hera-kekeu-nui looked for his cousin Hera-kara-kama from the top of Mount Kahu-rea. The young sons of Hopohopo returned to their house. The father asked, "Where is your relative, Hera-kara-kama?" The young men lied, saying that he had returned to his place. Hera-kekeu-nui heard the lies and on the next day went back to his place at Omohi. He planted bananas and went out to fish tuna. When he landed, people said that he had caught a great many tuna fish. Hera-kekeu-nui distributed them among the people. The young sons of Hopohopo heard about this. Their father Hopohopo advised them, "Beware, do not hide the things you have heard about the tuna of Hera-kekeu-nui." But the young men did not listen to him. The three went to Omohi where Hera distributed his tuna. Hera killed two of the boys and loaded the tuna on the third saying, "Carry the tuna. The people whom I killed to take revenge for the death of my cousin Hera-kara-kama, have been exterminated. That is why I killed the two young sons of Hopohopo." The father Hopohopo went up to Mount Kahu-rea. He looked for the young men and saw that only one was coming down. He said to himself, "They are dead, for only one is coming."

ENGO

A warrior, named Engo, constantly looked at the bay of Hanga-roa where another man lived with his wife and two children. One night, while everybody was sleeping he entered the other house, a spear in his hands, and cut the throats of the children. The parents awoke and saw that their children were dead. The woman said to her husband, "Who killed our children?" The parents stayed there with the hope of hearing something about the killing of the children, but they learned nothing.

One day the woman lit an earth oven to cook sweet potatoes. At night the husband said to his wife, "Go out to the earth oven, the food must be done. It is late in the evening; night is coming." The woman went out alone and opened the earth oven. Engo came just at that moment and killed her. The woman died in her earth oven. The husband, seeing that his wife did not return with the sweet potatoes, started to shiver without reason. Unable to move, he lay down. He went at dawn to the earth oven to see what had happened. He saw that his wife was dead. He wrapped her up and buried her.

The husband went in search of the murderer. He went from Hanga-roa to Vinapu, and to Hanga-tee, always listening to rumors. He finally arrived at Anakena where lived Ure-a-toro a warrior who was watching prisoners. Engo also lived at this place where one of his daughters gave birth to a child. The daughter of Engo left with her three children. She arrived at Vinapu by the bay called Hanga-te-pau. There she dug a pit among the loose stones and entered it with her three children. She covered the opening with gravel. People walked above this woman and her children causing them pain. One day two men came to catch crayfish and conger eels, entering the water in the direction of Motu-topu. When they had a full basket they returned to the shore where the woman and the three children were concealed. They left the basket containing the crayfish and the conger eels and went to drink at a place called Ite-tahe-te-vae. The daughter of Engo took the basket and hid it under the stones. The owners looked for it everywhere, but could not find it. One of them said, "Our basket of crayfish has been stolen." Then they departed.

The woman took the basket and with her two children left the place. She arrived at Hanga-parera. There she hid her children in a cave and went to Apuha where lived one of her aunts. The husband of this aunt looked at her and asked, "Where are your children?" "In a cave at Hanga-parera." The aunt said, "Go back and fetch your children. Let us all stay here." The woman returned to the cave, took her children, and went back to the house of her aunt.

The father of the murdered children saw the daughter of Engo and went to kill her. But the aunt shouted, "It is all right. If you take away the people protected by a great man, my husband will kill you." The injured man was afraid. He did not take the revenge for the murder of his children and of his wife killed in Hanga-roa.

THE TWO CANNIBALS

Two men were weeding around banana trees for another man. The owner of the field went to fish shark, and left his red cape on a rock. When the two workers were sure he had left, they seized a child to cook as compensation for their labor in weeding grass around the banana trees.

Later the owner of the land looked for his red cape which had disappeared. He finally found it in a cave where it had been pulled by a child. The owner of the field asked, "Who are you?" The child answered, "I came here to get some fire. These two men took me and put me in this cave to eat me." The owner of the field shouted to the two men, "Get out, go away from my land. I don't like cannibals on my land. Get out, leave." He untied the child and said, "Return to your parents."

THE TWO FRIENDS

A man from Marama came to Hanga-tee. There he met Iri-a-hiva-a-te-kena. Together they made an earth oven and ate the food cooked in it. When war broke out, the young man returned to his home, but Iri-a-hiva-a-te-kena joined a war party and fought. When the war was over they met again. They were good friends and were very fond of each other. Another war started. The young man of Marama returned to Hanga-tee,

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and joined a war party. This war party arrived at Renga-marere. Iri-a-hiva-a-te-kena was also in the battle. The young man of Marama threw his spear and struck Iri-a-hiva-a-te-kena who was wounded. Dying, he cried to the young man of Marama, "It is I, Iri-a-hiva-a-te-kena, called Raparangi-a-te-kena. We ate an earth oven together at Renga-marere. I am Iri-a-hiva-a-te-kena."

THE JEALOUS SISTERS

The people of Vai-mata celebrated a *paina*. People had come from the Rano-raraku, Vinapu, Mataveri, Hanga-piko, Hanga-roa, Tahai, Maherenga, Riu-o-hatu. Nobody was left behind except two young men from Hanga-piko who were very ugly. These men went to Vai-a-repa where they took a bath. When the older finished washing, he had become good looking. He said to the younger, "Dive also." When the younger one came out of the water, the older shouted, "I became better looking in Vai-a-repa." The younger said, "I am going to sneak into the *paina* at Vai-mata."

They arrived at Puku-kainga-meamea at Ainga-o-ueti. It started to rain. They took shelter near some rocks, for they were afraid of the rain. Drops fell down, dripping down their faces. They called this place Vai-turu (Dripping-water). The rain stopped, and the two young men, Kaha-roau-i-Vai-a-repa and Kakoniau, went to the *paina* at Vai-mata. All the crowd admired them and said, "Here are the men, here are the men." Men, women, and handsome girls and boys could not take their eyes away from those two good-looking men.

Two girls, Kaia-takatore and Hauhau-parera, fell in love with them, and their father invited the young men to the *paina*. In the evening the *paina* feast was finished. Everybody went home.

The father-in-law took the two young men to his house at Ure-kupenga. The girls came too and spent the night with the two young men.

The older girl said to her sister, "Let's go to the beach to fish." They went down to a far-away beach. The younger sister said, "I forgot my spear. I am going back to get the spear I forgot." The older girl advised her, "If you go back, take care not to flirt with your brother-in-law." The younger said, "No, I am not going to flirt with him." Arrived at the house, the younger girl took the husband of her sister. She pulled him down, she pulled him up, but the young man did not want this girl. She scratched him on the face, on the body, and everywhere. The blood ran down. The young man finally escaped and concealed himself in the thatch of the house. The young girl left the house and went down to join her older sister. They fished until they had plenty of food, then they returned. The older sister saw the blood. She said, "You have flirted with your brother-in-law, because there is blood here." The other girl denied it. The older girl asked, "Where are you?" A shrill voice was heard from the thatch. The older woman took banana leaves and made a basin out of them to collect the blood which was running into the leaves. She put the blood back into his body. Then she made a bandage of tapa.

The two girls went out and had a fight. They boxed fiercely. The older came back and saw that her husband was well again. She left him and the girls started another fight. They went down and arrived at Vai-uru. They jumped off the cliff and fell into the water. Both died.

THE UGLY MAN WITH A BEAUTIFUL VOICE

Several sisters lived together in a house at Tuapoe. One night a man called Paterangi Hoihoua went to the house where the girls lived. There he started to sing. His voice was wonderful and the girls fell in love with it. Paterangi returned every night, but never during day time. He used to sing from the depth of his throat and very loud. The girls shouted from the inside of the house, "Enter our house so you may sing more softly." The man entered the house where he sang an *a te atua* in a medium voice. The girls fell in love with him and he slept with them. In the morning Paterangi got up and left the house, then nobody saw that he had an ugly face. He used to return at night, but he always left in the morning and stayed in his house the entire day. 539

The following month, the girls said, "When Paterangi Heikena comes and lies down asleep, let us conceal his breechcloth so that he will not be in such a hurry to leave in the morning. Let us hide his breechcloth." At night, Paterangi came and sang with his beautiful voice the song called *ate-atua* or *koro-haka-opo*. Then he closed his eyes and fell asleep. A girl removed his breechcloth and hid it. At dawn Paterangi searched for it, but could not find it. When day came, the girls saw his ugly face. They said, "Oh, girls, this man we fell in love with is not handsome." Paterangi was ashamed that the girls had seen his ugly face. The girls spat at the ugly Paterangi Heikena though his voice was wonderful.

The Good Doctor

In a battle a man had been wounded. After one month his intestines, which had been cut, had not healed. An expert doctor heard about this. He pulled out the sinews of a rat's tail. He went to the patient's bedside and noticed that the sweet potatoes he had eaten could not reach his anus. So he cut and threw away the portion of the intestines which were in bad condition. He put the tail of the rat in the place where the pieces had been removed. The man recovered and was healthy again.

Tupeti, the Successful Farmer

There was a girl called Vai-ira-ranga-a-tino-ngerengere, famous for her beauty. She lived near Ahaha-o-uta. She went to a feast (*koro*) at Ori where she saw a plantation of sugar cane. She asked, "To whom does this sugar cane belong?" Another woman said, "To Tupeti." She then asked, "To whom do these sweet potatoes belong?" "To Tupeti." "To whom do these yams belong?" "To Tupeti." "To whom do these banana trees belong?" "To Tupeti." "To whom do these chickens belong?" "To Tupeti." "To whom does this house belong?" "To Tupeti."

The girl fell immediately in love with this man though he was ugly. She married him on account of all this food and all the good things that he had.

The Battle of the Islands

The four islands, Marotiri, Motu-nui, Motu-iti and Motu-kaokao, were all under the village of Orongo. Motu-nui, Motu-iti and Motu-kaokao had a fight with Marotiri and forced it to retreat. That was a hard fight and Marotiri got so tired that it ran away and established itself off Pui, where it remained alone. The three other islands abandoned the pursuit and returned where they are now.

TABLETS

RONGORONGO MEN

The famous wooden tablets of Easter Island, covered with hieroglyphs, are known as *kohau rongorongo*. This has been erroneously translated as "talking" or "intelligent wood", after the original interpretation by Bishop Tepano Jaussen who divided the word *kohau* into two elements (*ko hau*) and interpreted them thus: "It is a *hau* (hibiscus wood) intelligent." The Bishop ignored the fact that *kohau* is a single word meaning stick, staff, the stem of a plant, or the shaft of a lance. The word *rongorongo* is a complement (*te kohau rongorongo*, the stick of the *rongorongo* men), as evidenced 196 212

766 in order to evade the enemy. One of the nephews, who had been of the party when the final statues were overthrown, had met with a tragic end, being drowned by catching his hand in a rock when diving for lobsters under water. With the exception of those near the standing statues, we practically never found an earth burial. This seems to account for the exaggerated estimates of the number of human remains on the island; it is doubtful if even five hundred skulls could be collected, but, whether in caves or ruined ahu, a large proportion of those which exist are very much in evidence.

764 Memorials of the dead were erected in various places independently of the actual locality where the corpse rested. Some of these were simply mounds of earth, which can be seen on various hills; there is a regular succession on the landward rim of the Raraku crater, opposite to the great cliff, but one at least of these was a memorial to a man whose body had been disposed of in the clefts of the cliff. Others of these independent memorials were in the shape of cairns about 6 feet in height, known as "pipi-hereko," and were formerly surmounted by a white stone. Many of them still exist, and they are particularly numerous on the high ground above Anakena Cove. The locality was chosen as one which was but little inhabited, for the taboo for the dead [784 (or pera) extended to them, and no one went near them in the daylight, on penalty of being stoned, till the period of mourning 688] had been terminated with the usual feast. Various voyagers commented on these cairns, which were marked objects, and Cook thinks that they may have been put up instead of statues.

●539 It would seem by the following tale, which imposes a somewhat severe strain on the European imagination, that piles of stones had in the native mind a certain resemblance to the human figure. "There was once an old lady who had an arm so long that it could have reached right across the island. She was a bad old woman, and once a month had a child to eat, so a certain man determined to put an end to her power for doing harm. He took her out in a boat to fish, first telling his small son to collect stones, and after they had gone to put them in piles in front of the house of the woman, and also to make a fire and much smoke. When the canoe had got out to sea, he looked back and found the boy had done as he was told, and glimpses of the cairns could be seen among the clouds of smoke. Then he called to the old woman, 'Look, there are men at your house!' 539 So she put out her long arm to seize what she thought were the people going to rob her hut, whereon the man seized the paddle and brought it down on her arm and broke it; then he killed the old woman and threw her body into the sea.

Life was by no means dull in Easter Island, for if a feast was 527 not being given to commemorate a departed relation, it was arranged in honour of one whilst still alive. 778 The "PAINA," which means simply picture or representation, was given by the family as a testimonial of esteem to a father, or possibly a brother who might be either alive or dead; it was a serious matter, and the original direction for the celebration came from a supernaturally gifted individual known as an "ivi-atua." The paina was a large figure made of woven rods, and the host would clamber up inside it and look through eyes or mouth; it had a crown made of the wings of a particular sea-bird, known as "makohe," and long ears. Occasionally it was put up on a special spot, where, for example, a man had been killed, but the interesting point in connection with the paina is that the usual place for erection was in front of an image ahu on its landward side, and at most, or all, of the large ahu, there can still be seen, in the grass at the foot of the paved slope, the holes where the paina have stood. It was kept in place by four long ropes, one of which passed over the ahu. The feast was held in the summer, and lasted from two to four days; at any given ahu there might be only one in the season or as many as five. The drawbacks, which would have seemed obvious to such a locality, do not seem to have [224] clouded the entertainment; the feasting was great, and consisted largely of rats which were caught in the hen-houses. The recollection of these entertainments and the crowds who attended them were very vivid, and Viriamo's eyes brightened as she told of the singing, dancing, and feasting of her youth.

There are records of another figure which appears to have been different from the paina; it was clothed and known as "KO PEKA." The Spanish Expedition in 1770 says that the islanders brought down to the beach, on the day when the three crosses were set up, an idol about 11 feet high like a "Judas," stuffed with straw; it was all white, and had a fringe of black hair hanging down its back. They put it up on stones and sat

unlike the paved approach to some of the ahu. A demonstration 527
was given of the way it was used. The dancers, " fine men, fine
women," as was explained with emphasis, proceeding along it 535
single file, holding rapa in both hands. In connection 345
with some or all of the kaunga there was a house where the
party remained indoors for a long time previous to the dances, [826]
in order to " get their complexions good," a touch which shows
that a white skin was admired.

These feasts were held in certain months only, determined by [527]
the appearance of the heavens after nightfall. On the extremity 821
of the eastern headland there is an outcrop of boulders, one of
which is incised with a spiral design; the place is known as
" Ko Te Papa-ui-hetuu," or, "The Rock-for-seeing-stars," and
here the old men came to watch the constellations. About two
hundred yards from these boulders there is another engraved
stone on which ten cup-shaped depressions are visible; this
represented, it is said, "a map of the stars."

The season for the Paina depended on the position of the 821
three central stars of Orion, with regard to which the following
story is related. A certain married woman, on going down to 773
bathe, was carried off by a stranger. When her husband dis- 539
covered this, he slew her in his anger, and she fled up to be
a star. The husband then took their two boys, one in each
hand, and followed her to the sky, where the three form the
belt of Orion. The wife, however, would have nothing to do
with them, and remained in a separate part of the heavens.
This is the only nature myth which we encountered on the
island.